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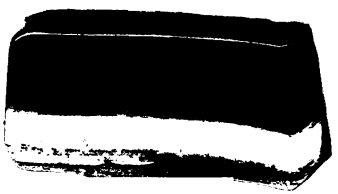

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NATURAL COURSE IN MUSIC

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THE MUSIC PRIMER

FREDERIC H. RIPLEY

PRINCIPAL OF THE BIGELOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY. EXAMINER IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

NEW YORK ·:· CINCINNATI ·:· CHICAGO

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PREFACE.

The object of this work is to impart the power to read vocal music. The plan is similar in every respect to a graded series of literary readers. Music, in fact, is a language, and should be learned just as any other language is learned, by using it. As the philosophy of language, or grammar, can be taught only when the language is well known, so the technicalities of music must come late in the course.

Everything in this system tends to cultivate the power to do; yet a careful presentation of theoretic elements induces a growing independence on the part of the pupil from the beginning.

Care is taken to make the pupil familiar with musical effects before they are named; for instance, the words major and minor are admitted only when the effects which these words represent are perfectly familiar to the ear.

All non-musical and unscientific representations of music, such as diagrams, figures, circles, etc., are avoided.

Experience proves that the full staff representation when properly presented is the simplest possible. Any representation to the eye of effects which are known only through the ear is of necessity purely arbitrary, there being no natural relation whatever between the thing and its sign. Hence the assumed superiority of some modern devices is purely imaginary.

The songs are such as a child who has accomplished the preceding exercises can actually read, and are, therefore, of a thoroughly educational character.

The songs of Section III are repeated in each succeeding book. They are intended for celebrations when the whole school, including all grades, participates. In the lower grades they must of necessity be taught by rote.

The authors desire to express their sincere thanks to the many people, teachers, writers, and others, who have assisted in testing and perfecting this course of study. It may be well to state here that nothing has been admitted to these pages which has not been thoroughly tested by teachers of the grade for which the work is intended.

It is also desired to express thanks to Messrs. Houghton, Mifflin & Co., D. Lothrop Company, Charles Scribner's Sons, and the Century Company for permission to use copyright material.

NATURAL MUSIC PRIMER.

DIRECTIONS.

It is advisable that chart Series A be mastered before this book is begun. Chart Series B and C should be used with these exercises. Chart practice should precede each lesson in the book.

Proceed with these exercises precisely as you would with little sentences in the primer. First: Be sure that the children have thought the exercise through before they sing. Second: Have the exercise sung with expression as a whole, not in a labored manner from note to note. Third: As soon as the exercise is correctly sung with the syllables, have it sung with la-, loo-, or a vowel sound. Fourth: As early as possible require the children to *think* the exercise out, and render it *at once* with la-, loo-, or a vowel sound. Fifth: Do not allow the singing to drag. Insist on life and spirit from the first. Sixth: Let the tempo (speed) be governed by the pupils' age and ability. If the pupils be too young to read the words of the songs, teach the stanzas by rote, and apply them to the notes afterwards.

The notes should be *sung*, never recited by name.

Waste no time in explanation. Give the correct pitch of Do, and sing at once.

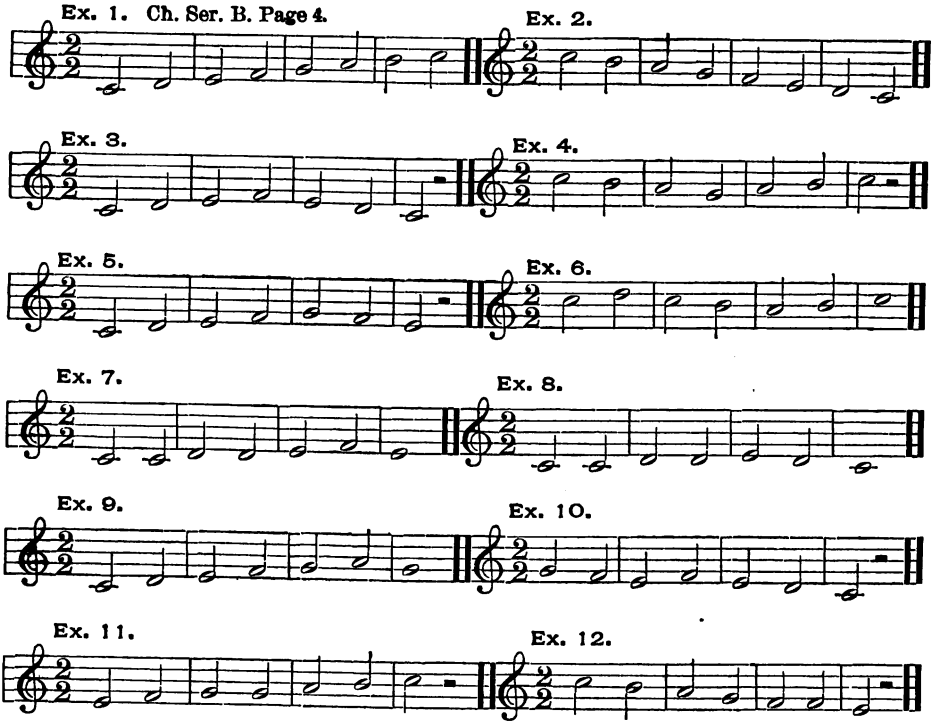
Assist the pupils only when necessary.

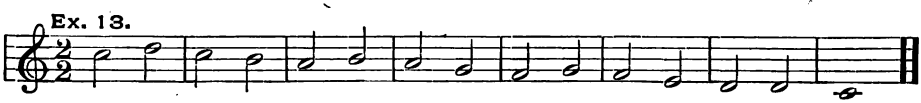
Definitions are uncalled for, but correct terms should always be used. The musical terms necessary are brought to the teacher's notice as required.

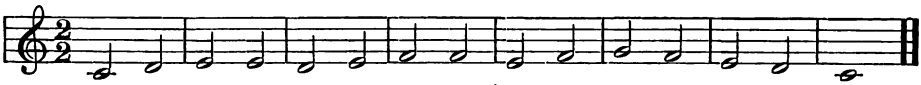
While learning the scale relation of tones it is necessary to name them. The names given in these books are those in most common use. There is, however, nothing in the development of the exercises which prevents the use of any other names the teacher may prefer.

SECTION I.

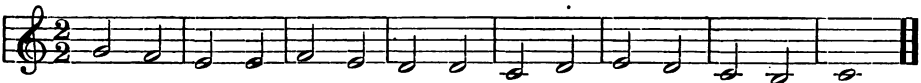
Practice from Chart Series B, Pages 1, 2 and 3, forms a part of each day's work, besides which a special chart page is indicated for study with each lesson.

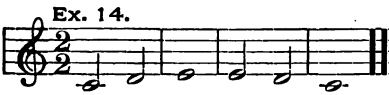
The meter signature is $\frac{2}{2}$, which means that each complete measure contains the value of two half notes (𝅗𝅥𝅗𝅥).

STAFF. CLEF. WHOLE NOTE. HALF NOTE. HALF REST. BAR. DOUBLE BAR. MEASURE. $\frac{2}{2}$ METER SIGNATURE.

Ex. 13.

No. 1. In the Summer.



In the sum-mer hap-py rob-ins Sing-ing, greet the ris-ing sun.

No. 1a.

In the sum-mer hap-py rob-ins Sing-ing, greet the ris-ing sun.

Ex. 14.

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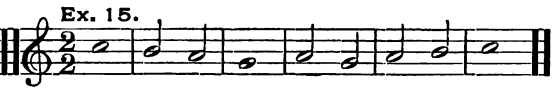
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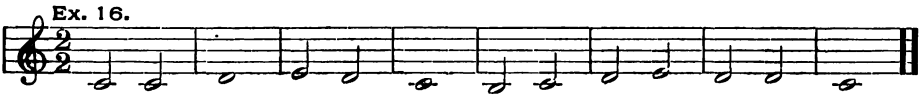
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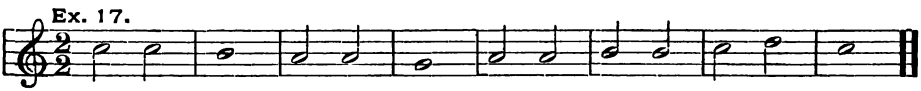
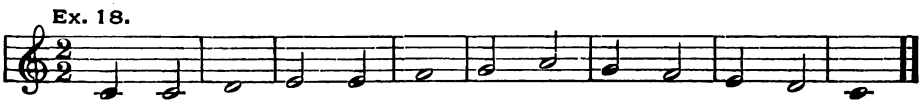

Hear the wind sing its song, As it blows its way a-long.

Ex. 18.

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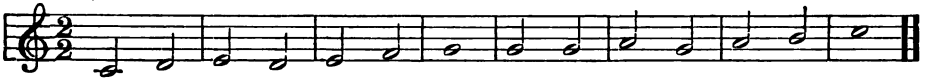
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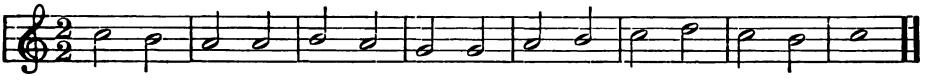
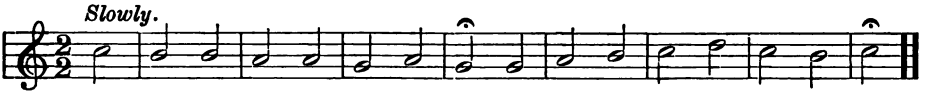
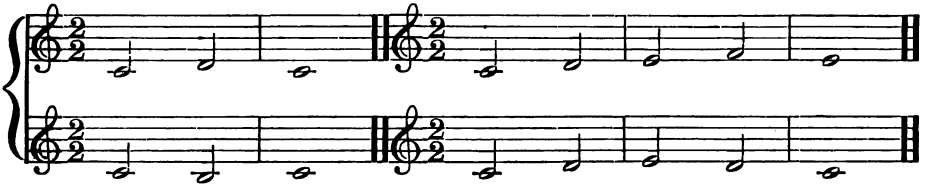
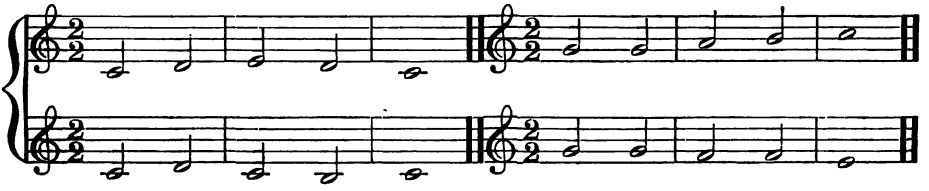
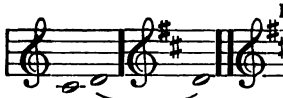

No. 2. Dear Robin.

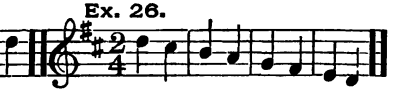
Slowly.

1. Dear rob - in, rob - in in the tree, Please sing a mer - ry song for me!
2. Dear lit - tle child, I'll sing for you, As long as sum-mer skies are blue.

Ex. 21. Ch. Ser. B. Page 4, Exs. 4, 5 and 6. Ex. 22.

Ex. 23. Ex. 24.

𝄐 Hold. The hold (𝄐) increases the value of a note at least one beat.

Ch. Ser. B. Page 5.

The new meter signature is $\frac{2}{4}$, which means that each complete measure contains the value of two quarter notes (♩ ♩).

Ex. 25.

Do-re - e - o do.

Ex. 26.

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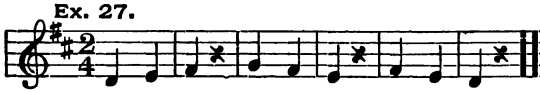
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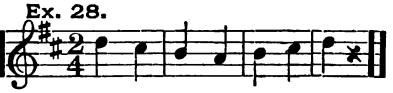
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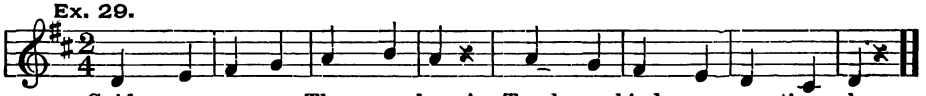
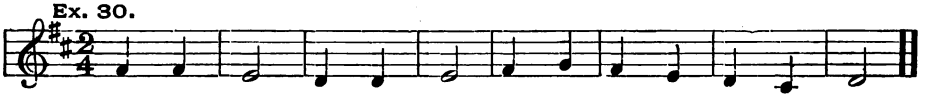


Guide us ev - er, Thou a - bove! Teach us kind - ness, pa - tience, love.

Ex. 30.

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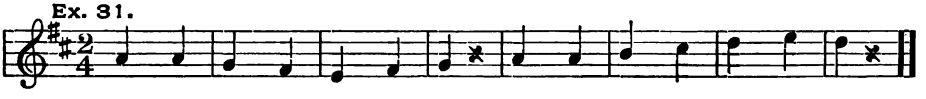
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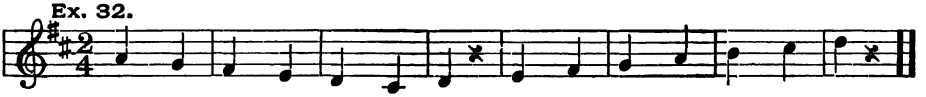
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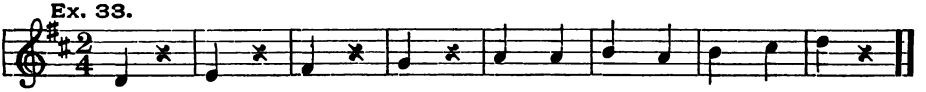
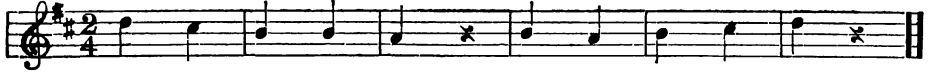

♯ Sharp. ♩ Quarter Note. 𝄽 Quarter Rest. $\frac{2}{4}$ Meter Signature.

Ex. 34.



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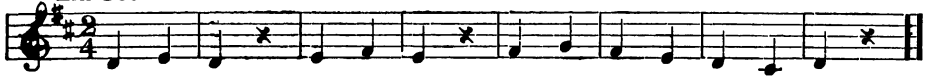
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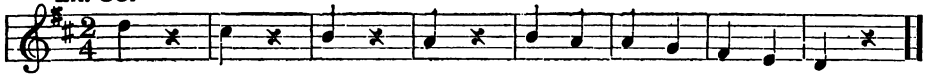
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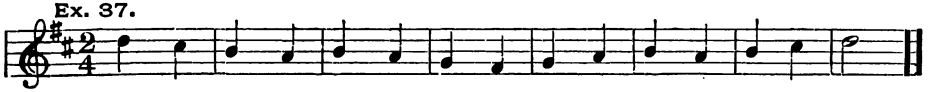
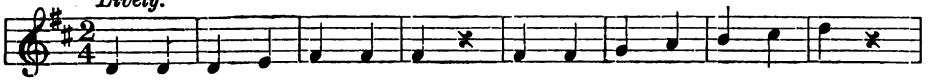
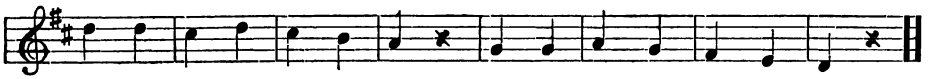

No. 3. Our Pet.

Words from "The Golden Treasury."

Lively.

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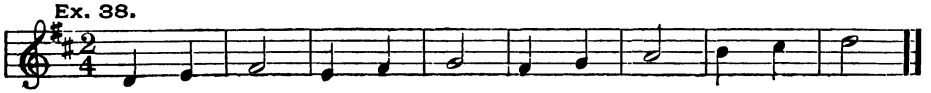
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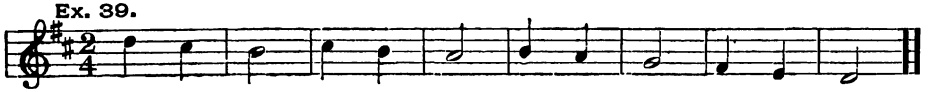
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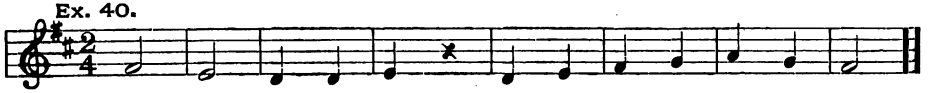
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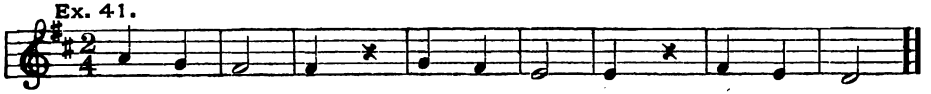
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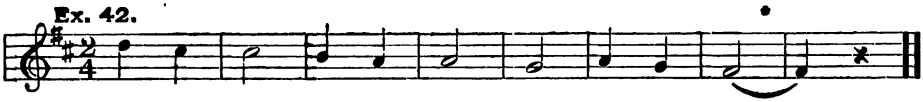
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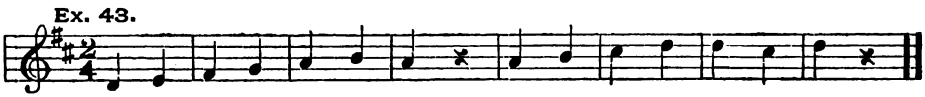
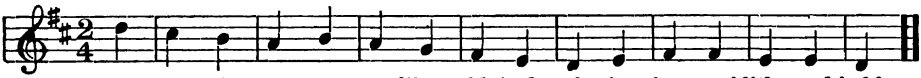
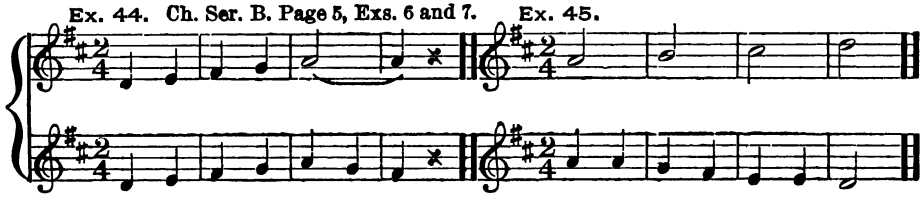
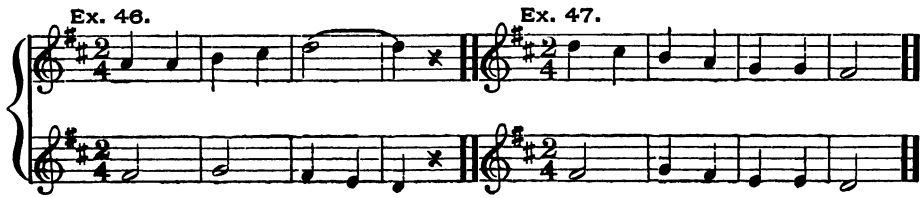

No. 4. The Robin.



Out bursts the mer - ry sun like gold, And rob - in sings so blithe and bold.

Ex. 44. Ch. Ser. B. Page 5, Exs. 6 and 7. Ex. 45.

Ex. 46. Ex. 47.

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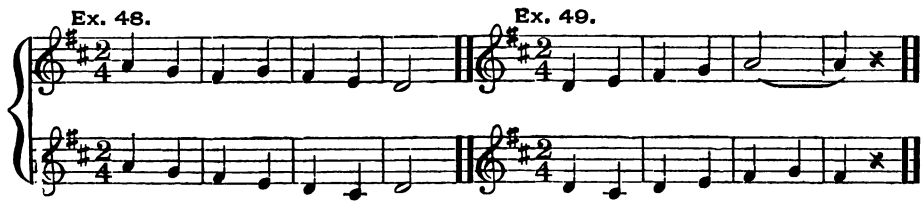
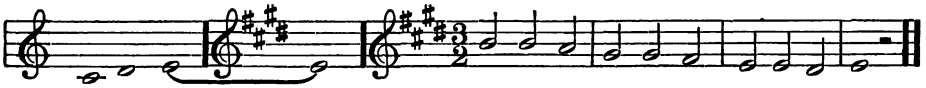
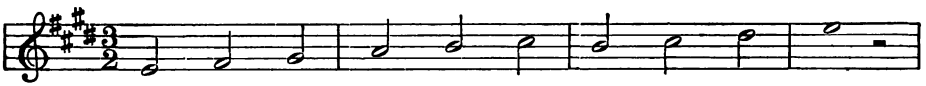
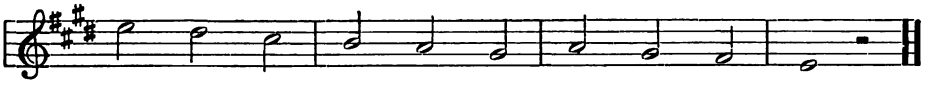

* Tie ⌒ Two notes joined by the tie are sung as one note having their united values.

Ch. Ser. B. Page 6.

In this lesson we have a new meter signature $\frac{3}{2}$, which means that each complete measure contains the value of three half notes (𝅗𝅥 𝅗𝅥 𝅗𝅥).

Ex. 50.

No. 5. To London Town.

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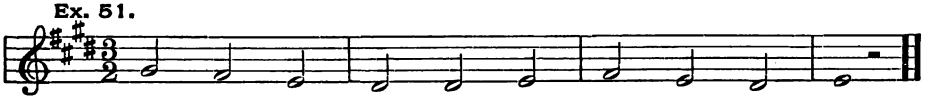
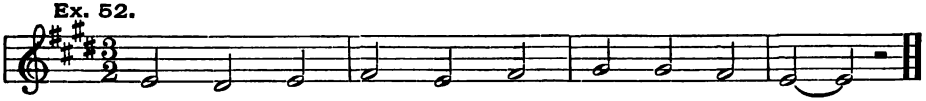
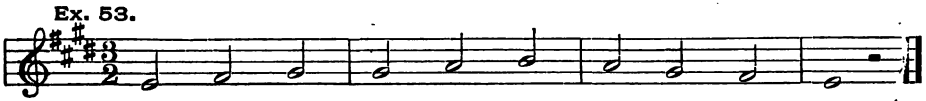
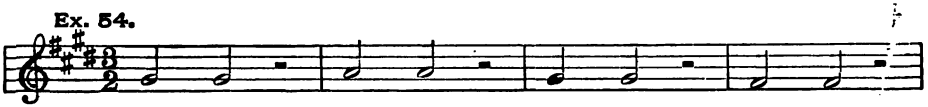
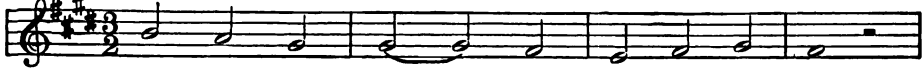
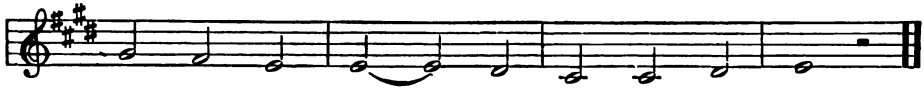


Ex. 52.

Ex. 53.



Ex. 54.



Ex. 55.

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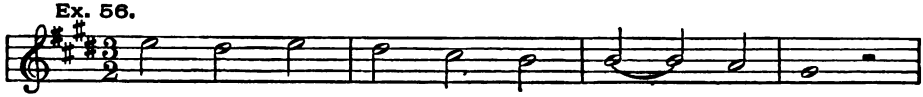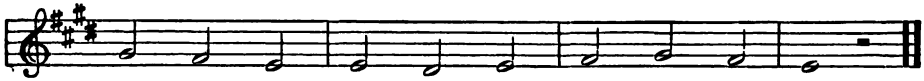
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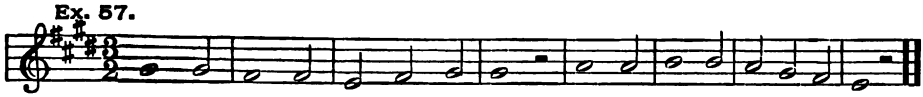
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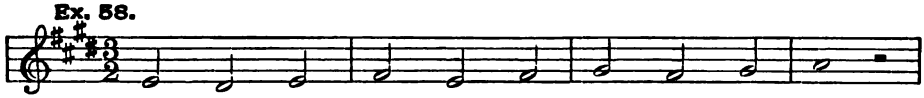
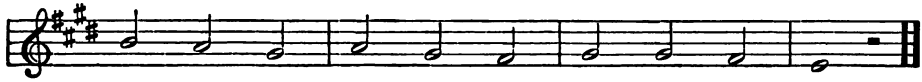
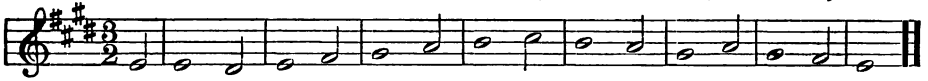
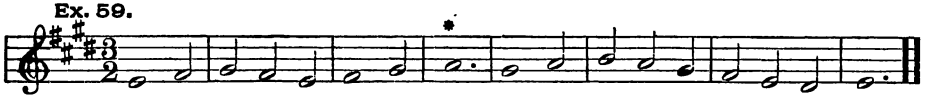
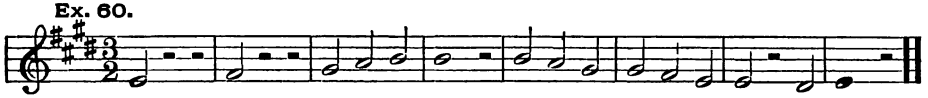
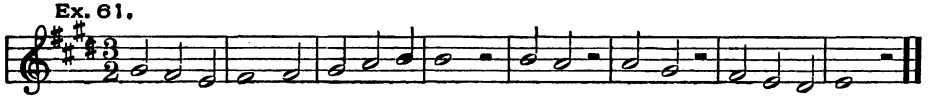
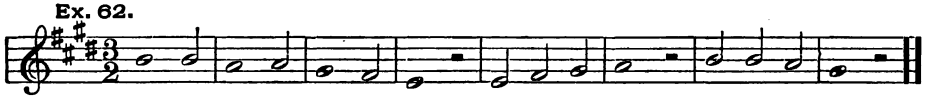

No. 6. The Duty of a Child.

Words by ROBERT LOUIS STEVENSON.
(Scottish author, 1850–1894.)



A child should al-ways say what's true, And speak when he is spo-ken to.

Ex. 59.

Ex. 60.

Ex. 61.

Ex. 62.

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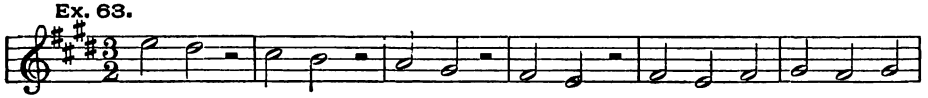
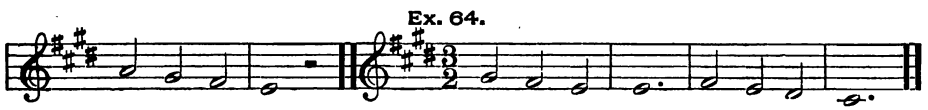

Ex. 64.



* The dot (·) increases the value of a note by one half; 𝅗𝅥 · equal 𝅗𝅥 𝅘𝅥

No. 7. A Song of Winter.

When the snowflakes fly, . .

mf

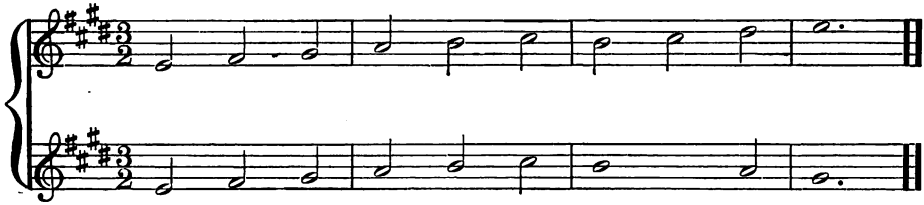
We go out to slide, . . . And we cry as

f

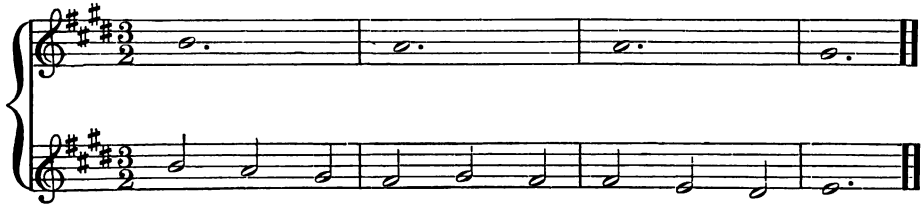
you go by, "Would you like to ride?" . . .

dim. *p*

Ex. 65. Ch. Ser. B. Page 6, Exs. 8 and 9.



Ex. 66.



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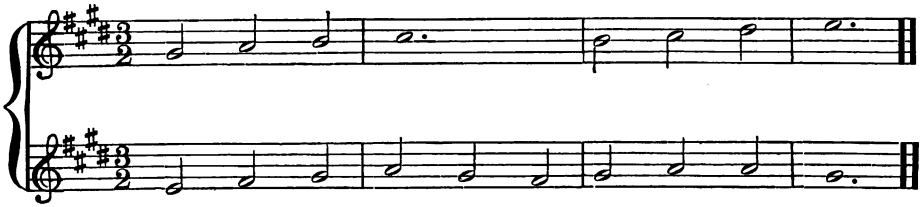
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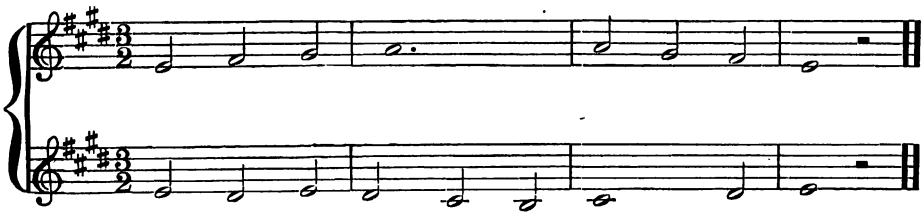
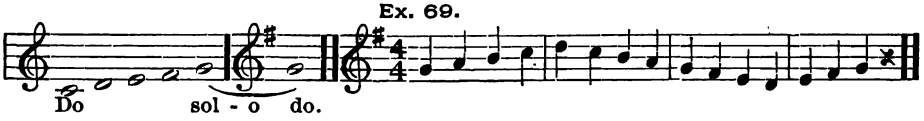
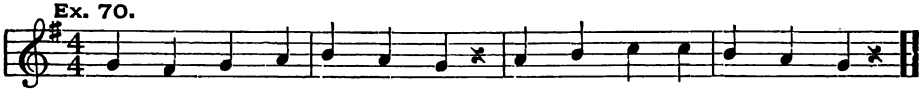
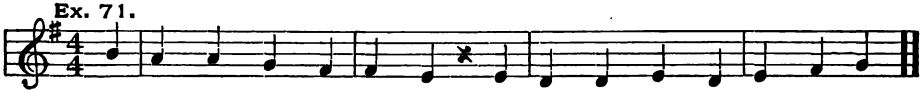
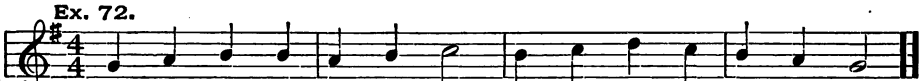
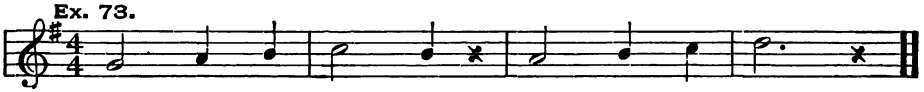
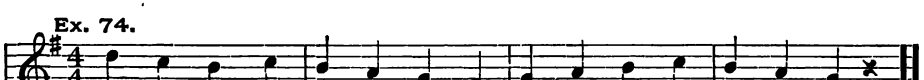

Ch. Ser. B. Page 7.

The new meter signature is $\frac{4}{4}$, which means that each complete measure contains the value of four quarter notes (♩ ♩ ♩ ♩).

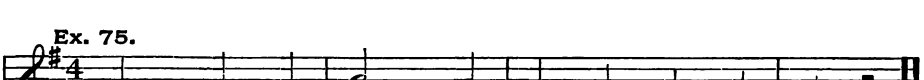
Ex. 69.

Ex. 70.

Ex. 71.

Ex. 72.

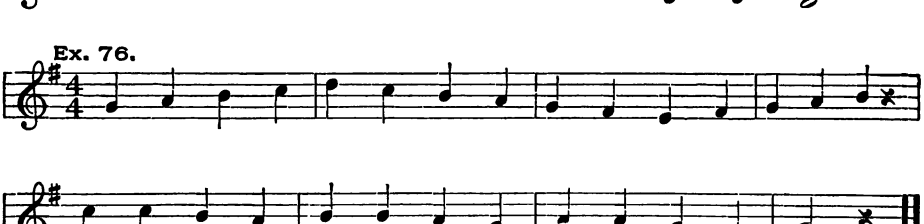


Ex. 73.

Ex. 74.



Ex. 75.



Ex. 76.

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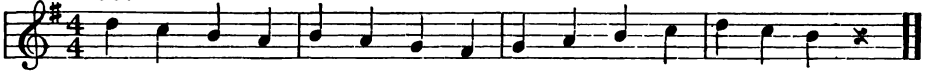
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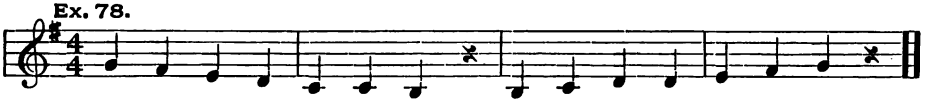
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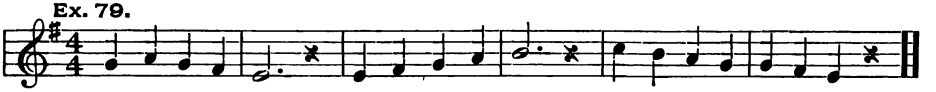
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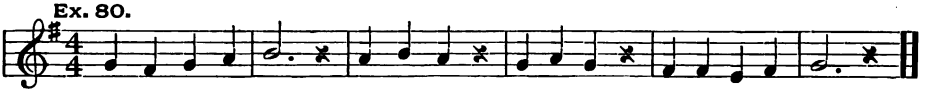
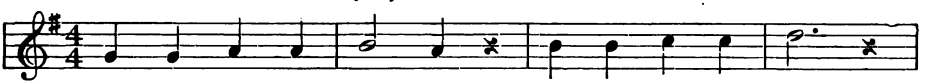
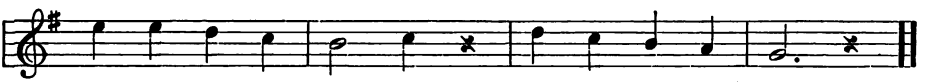
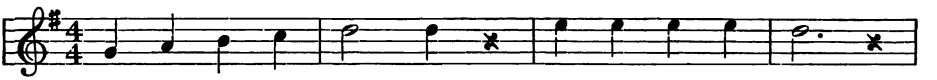
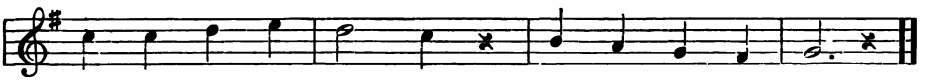
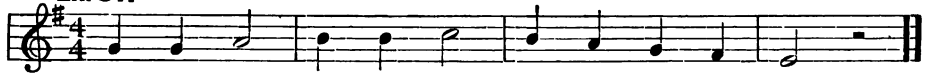

No. 8. God's Care. (I.)

1. From the far blue heav - en, Where the an - gels dwell,
2. He will hear their pray - ing, Ei - ther day or night,
3. He will, as a fa - ther, Give them dai - ly bread,

God looks down on chil - dren, Whom He loves so well.
And with gen - tle kind - ness, Guide their steps a - right.
To the end will keep them Safe from fear and dread.

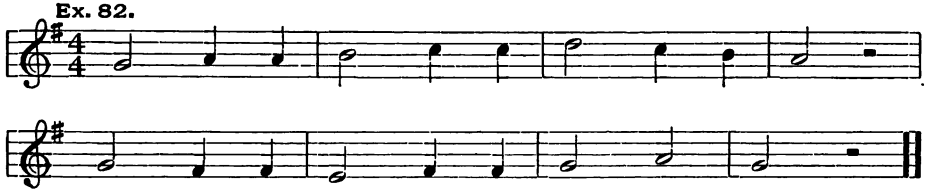
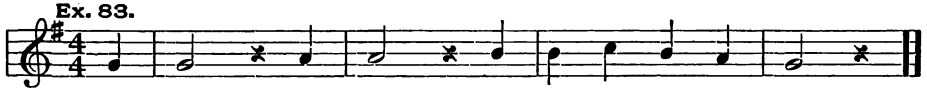
No. 9. God's Care. (II.)

1. From the far blue heav - en, Where the an - gels dwell,
2. He will hear their pray - ing, Ei - ther day or night,
3. He will, as a fa - ther, Give them dai - ly bread,

God looks down on chil - dren, Whom He loves so well.
And with gen - tle kind - ness, Guide their steps a - right.
To the end will keep them Safe from fear and dread.

Prim

Ex. 81.



Hear the wind! Hear the wind! Hear the North wind blow!

Ex. 82.

Ex. 83.

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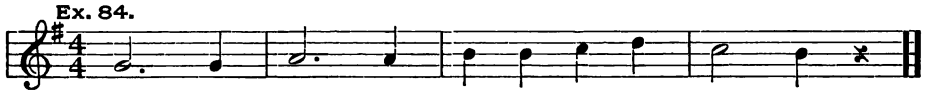
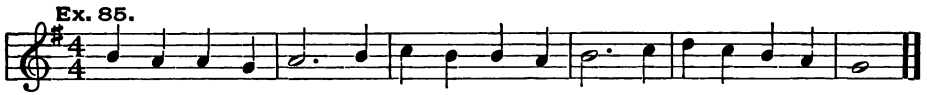
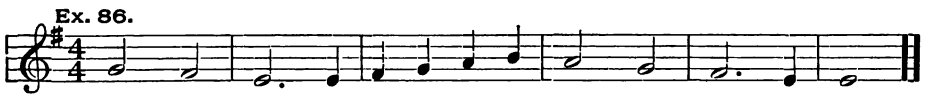
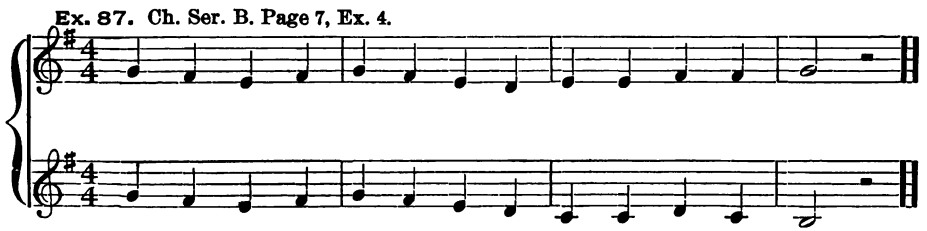
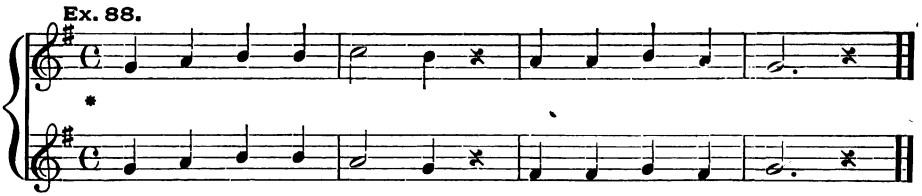
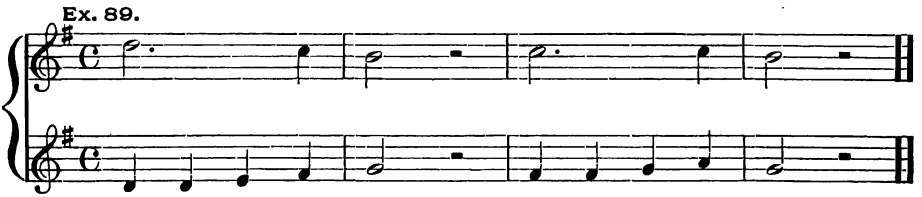
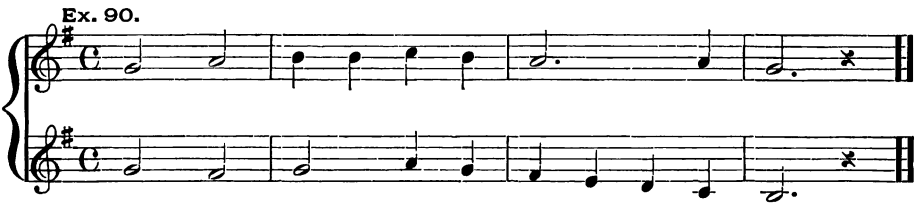
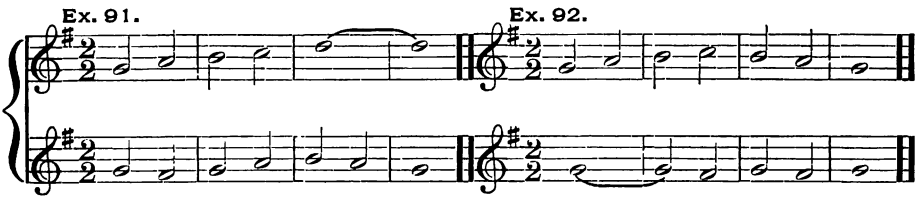
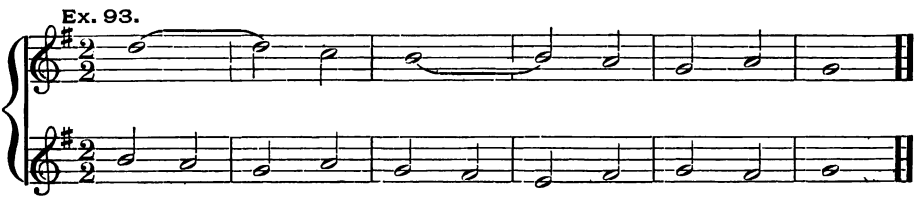
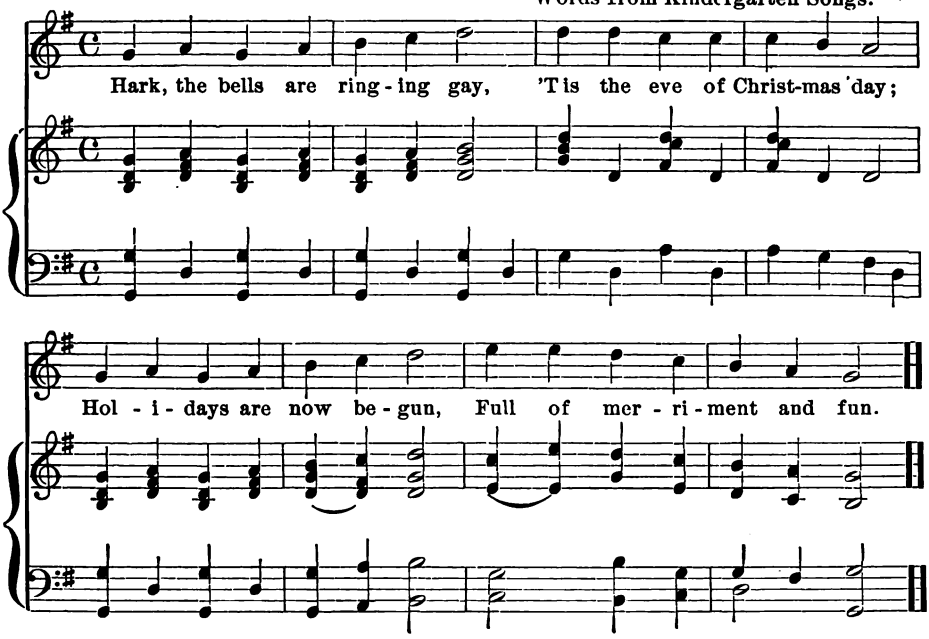

Ex. 85.

Ex. 86.

Ex. 87. Ch. Ser. B. Page 7, Ex. 4.

♩. Dotted Half Note. A dotted half note (♩·) equals ♩♩ or ♩♩♩

Ex. 88.

Ex. 89.

Ex. 90.

Ex. 91.

Ex. 92.

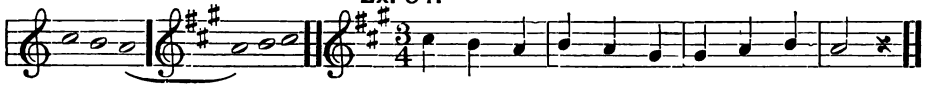
Ex. 93.

* C. This sign is equivalent to $\frac{4}{4}$.

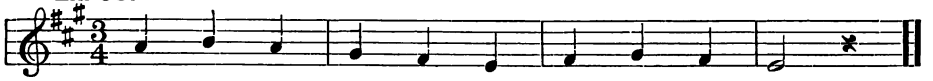
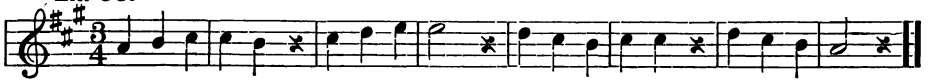
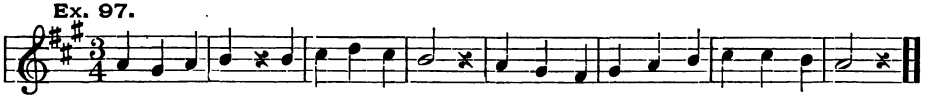
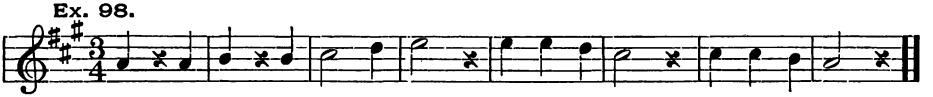
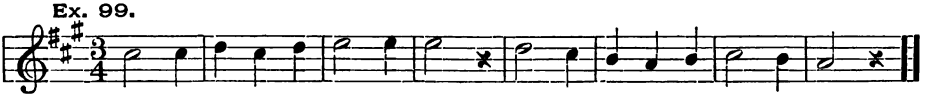
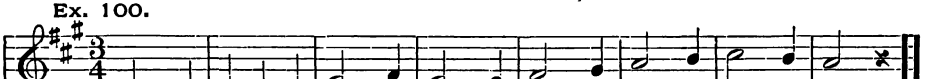
No. 10. A Christmas Song.

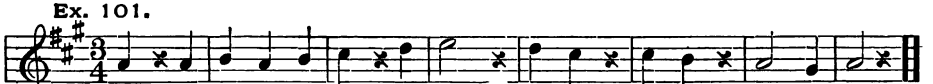
Words from Kindergarten Songs.

Ch. Ser. B. Page 8.

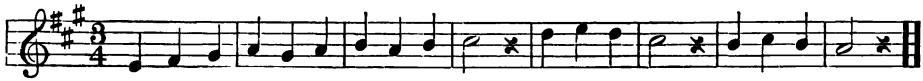
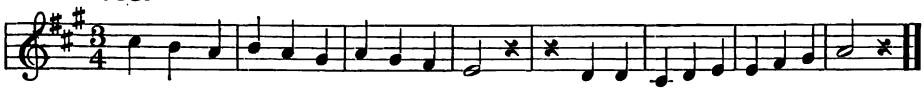
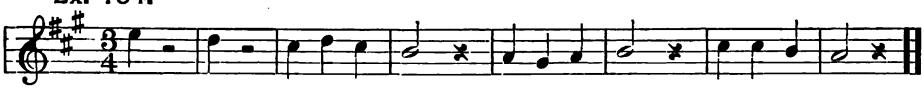
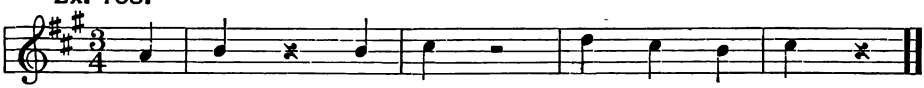
The new meter signature is $\frac{3}{4}$. Each complete measure contains the value of three quarter notes (♩ ♩ ♩) or (𝅗𝅥 ♩) or 𝅗𝅥.. The accent always falls on the first beat of the measure.

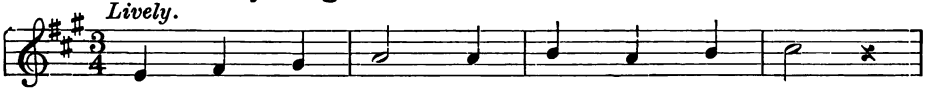
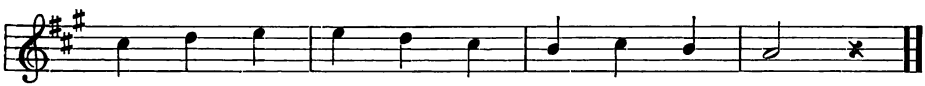
Ex. 94.

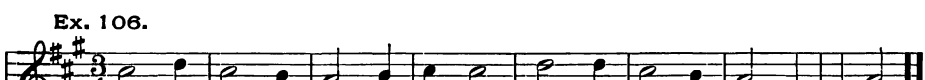


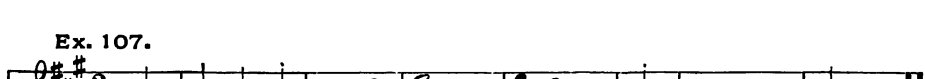
Ex. 95.

Ex. 96.

Ex. 97.

Ex. 98.

Ex. 99.

Ex. 100.

Ex. 101.

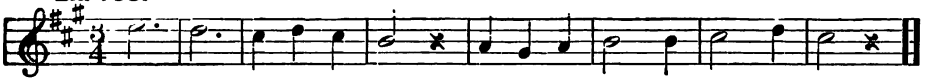
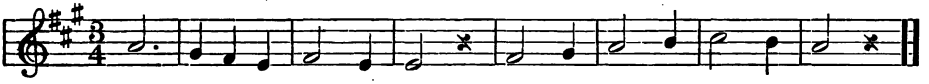
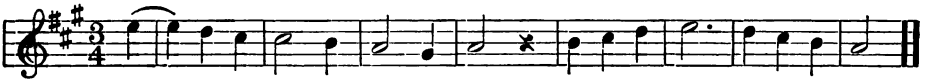
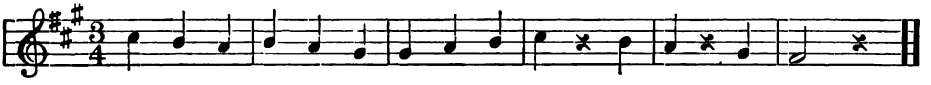


Ex. 102.

Ex. 103.

Ex. 104.

Ex. 105.

No. 11. Merrily Sing.

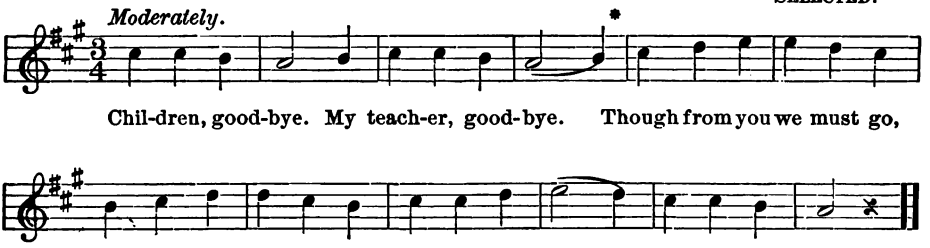
Lively.

Here is the cen - ter, here is the ring;

Cir - cle a - round me and mer - ri - ly sing.

Ex. 106.

Ex. 107.



Ex. 108.

Ex. 109.

Ex. 110.

Ex. 111.

No. 12. Teacher, Good-bye.

SELECTED.

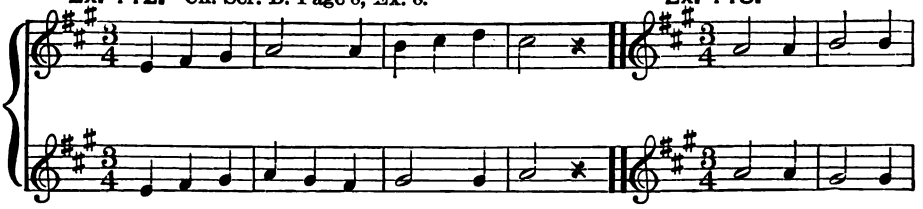

Moderately.
Chil-dren, good-bye. My teach-er, good-bye. Though from you we must go,
We'll come a - gain we know. Children, good-bye. Teach-er, good - bye.

---

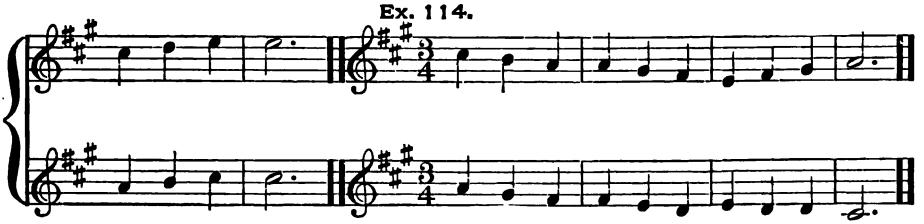
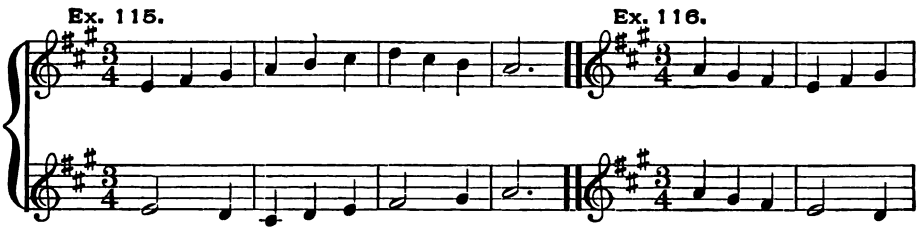
* In measure four of song No. 12 we have a curved line somewhat like the tie. Here it connects notes representing tones not of the same pitch. It means that these notes are to be sung to one syllable. A curved line so used is called a slur.

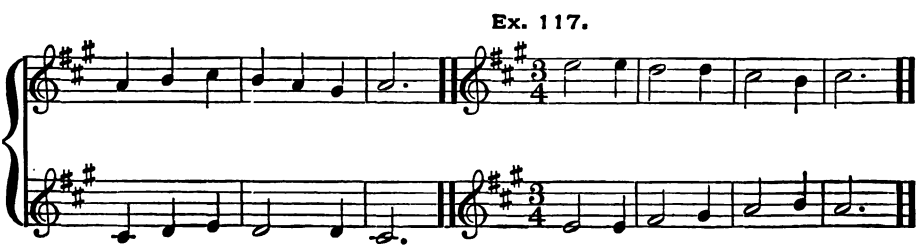
Dotted half note (𝅗𝅥.) equals 𝅗𝅥 𝅗𝅥 ⁀ A TIE.

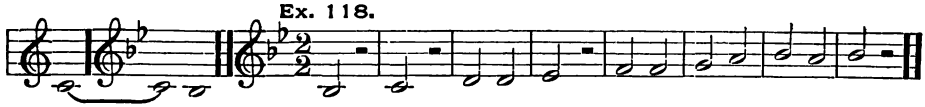
Ex. 112. Ch. Ser. B. Page 8, Ex. 8.



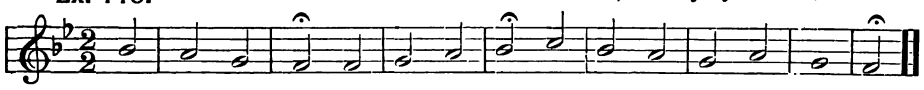
Ex. 113.

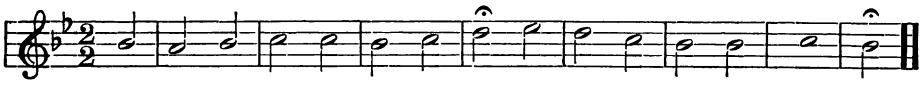
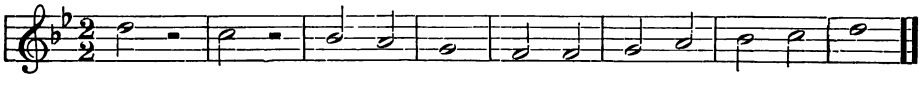
Ex. 114.

Ex. 115.

Ex. 116.

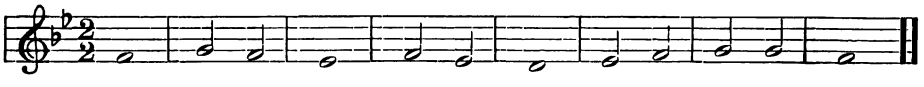
Ex. 117.

Ch. Ser. B. Page 9.

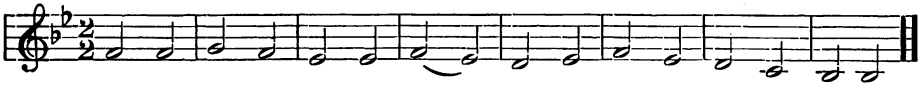
Ex. 118.

Do-o-e re do.

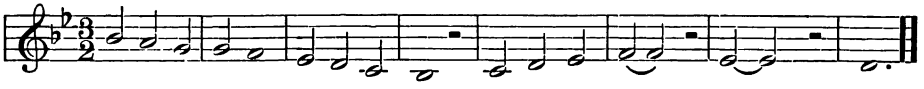
Ex. 119. German, Melody by SCHEIN, 1627.

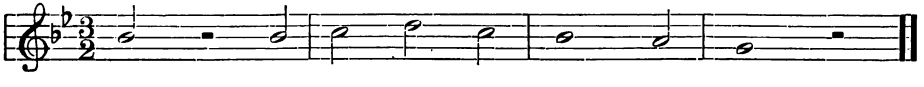


Ex. 120. German Choral, 1544.

Ex. 121.

Ex. 122.

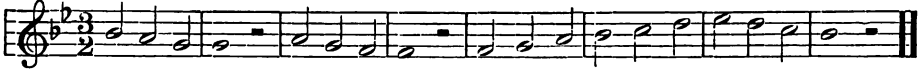
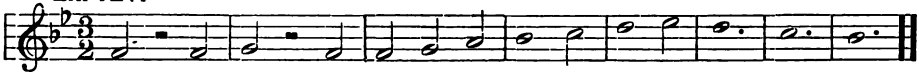
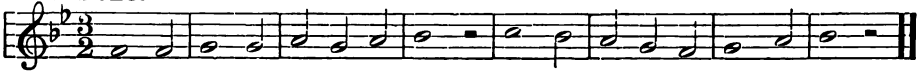


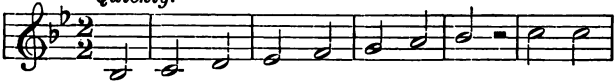
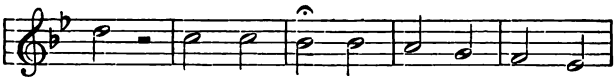
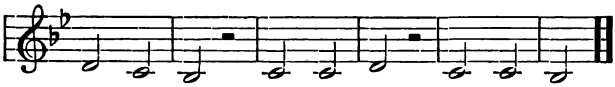
Ex. 123.

Christ-mas comes but once a year, With its mer - ri - ment and cheer.

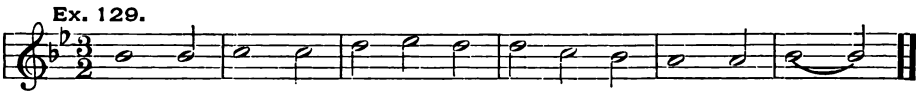
Ex. 124.

Ex. 125.



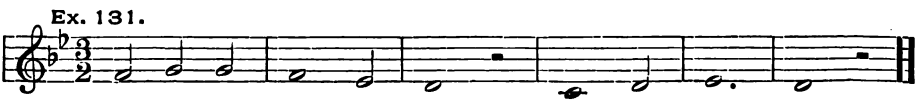
Call attention to the hold (𝄐), Ex 119. The hold increases the value of the note at least one beat. 𝅗𝅥 equals 𝅗𝅥 𝅗𝅥 or 𝅝 ♭ FLAT.

Ex. 126.

Ex. 127.

Ex. 128.

No. 13. A Spinning Song.

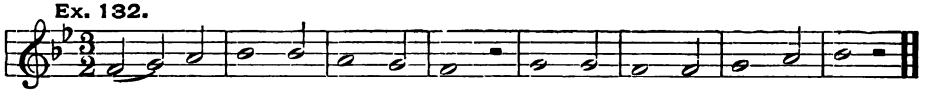
Quickly.

I spin, and spin, and spin my top, spin my

top, spin my top, And all it does is

spin and stop, spin and stop, spin and stop.

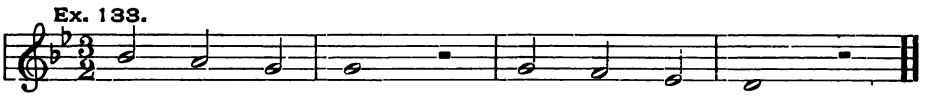
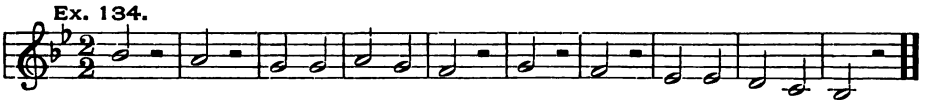
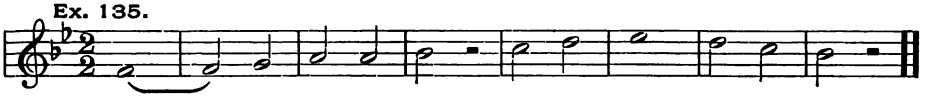
Ex. 129.

Ex. 130.

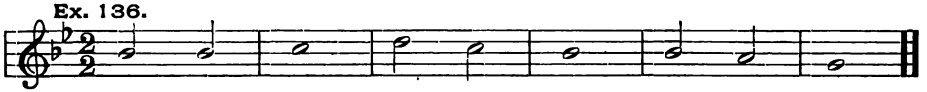
Ex. 131.



Ex. 132.



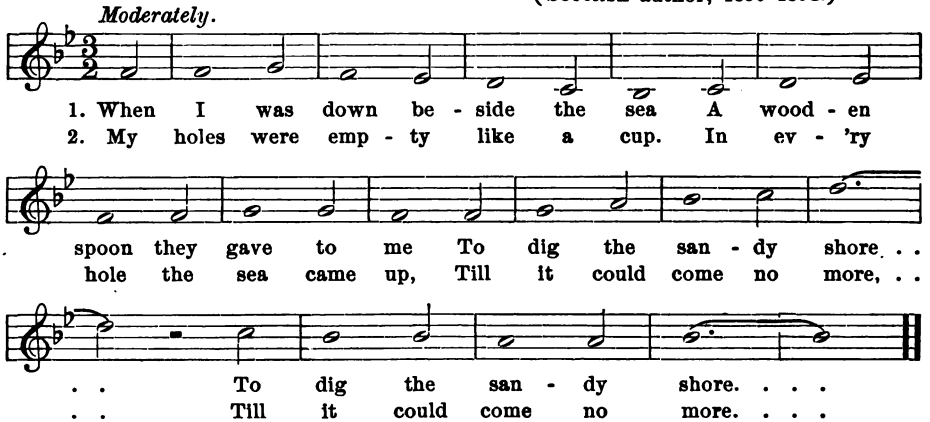
Ex. 133.

Ex. 134.

Ex. 135.

Ex. 136.



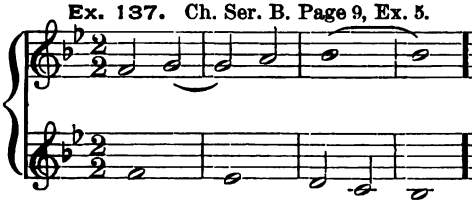
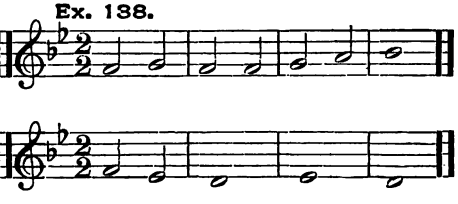
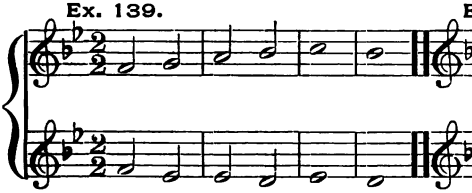
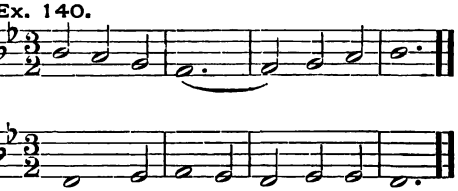
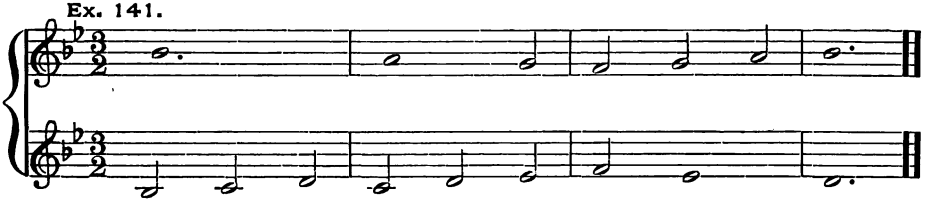
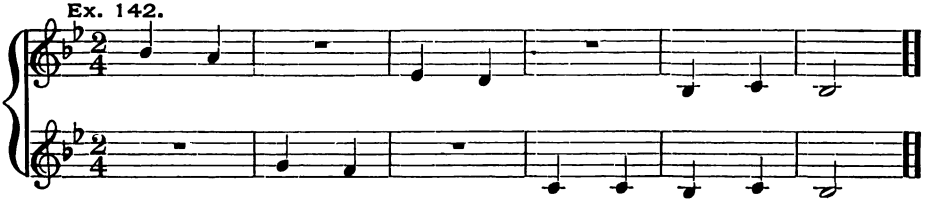
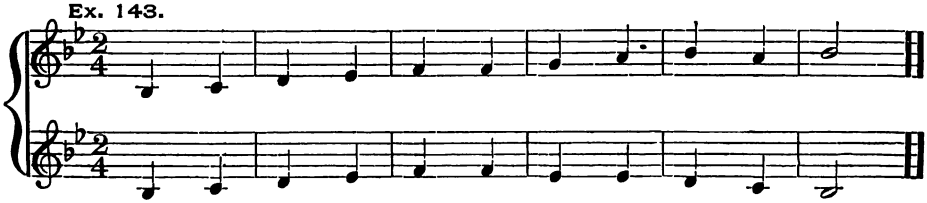
No. 14. Beside the Sea.

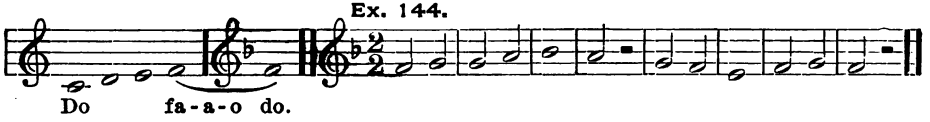
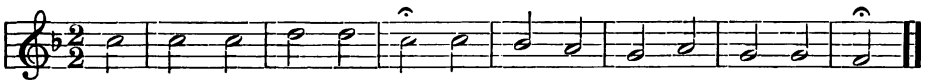
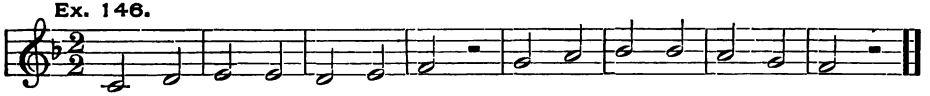
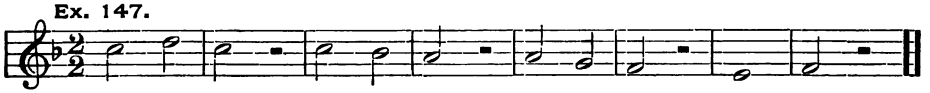
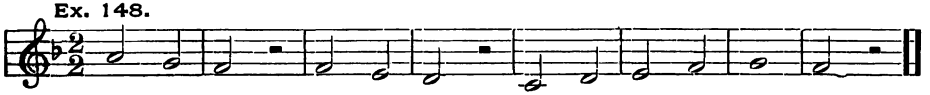
Words by Robert Louis Stevenson.
(Scottish author, 1850–1894.)

Moderately.

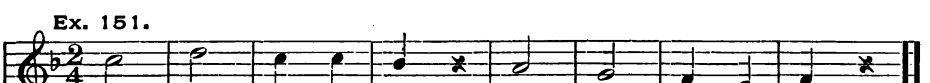

1. When I was down be - side the sea A wood - en
2. My holes were emp - ty like a cup. In ev - 'ry
spoon they gave to me To dig the san - dy shore. . .
hole the sea came up, Till it could come no more, . .
. . To dig the san - dy shore. . . .
. . Till it could come no more. . . .

𝅝 Whole Note. 𝅗𝅥 Half Note. ♩ Quarter Note. 𝄻 Whole Rest. 𝄼 Half Rest. 𝄽 Quarter Rest. ⁀ (Ex. 132) A Slur.

Ex. 137. Ch. Ser. B. Page 9, Ex. 5.

Ex. 138.

Ex. 139.

Ex. 140.

Ex. 141.

Ex. 142.

Ex. 143.

Ch. Ser. B. Page 10.

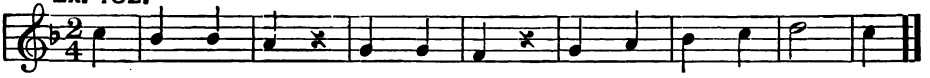
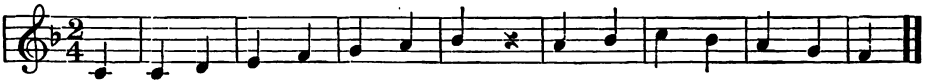
Ex. 144.

Ex. 145.

Ex. 146.

Ex. 147.

Ex. 148.

Ex. 149.

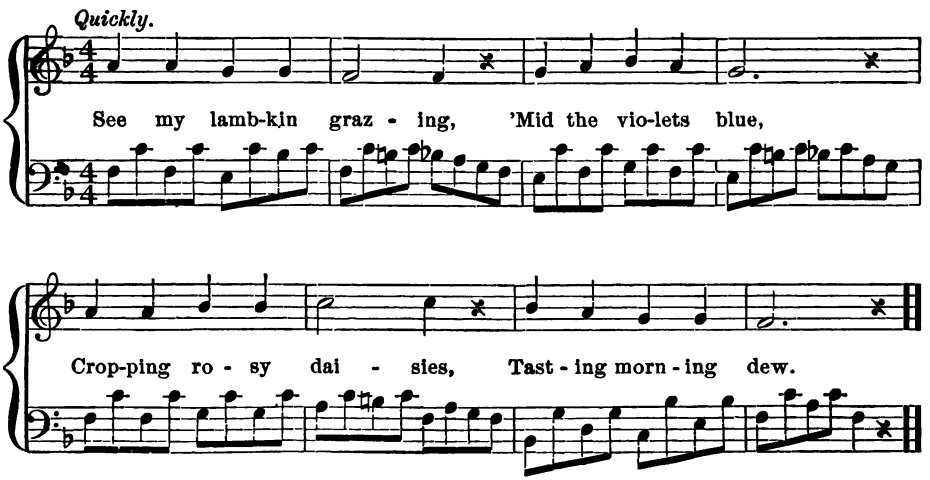
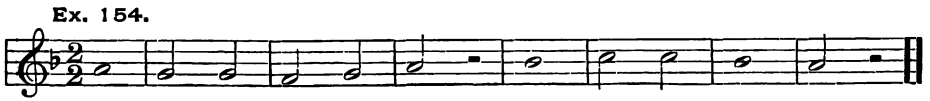
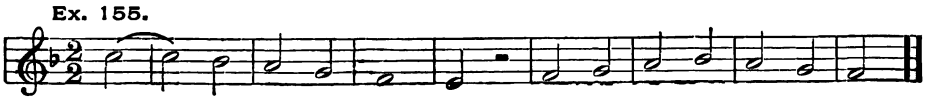
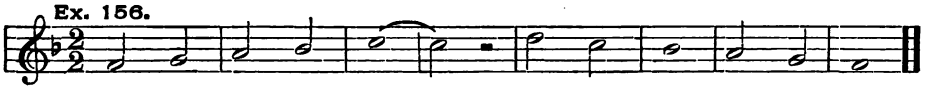
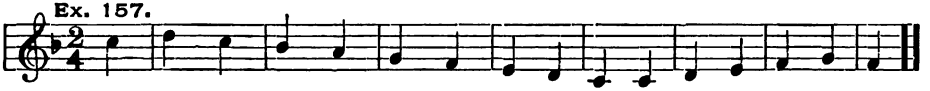
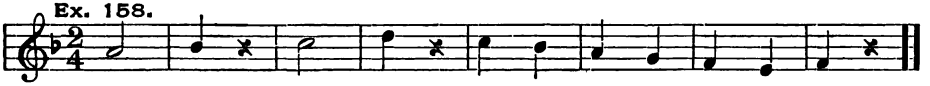
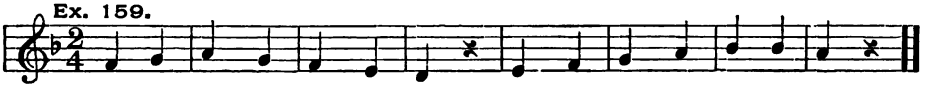
Ex. 150.

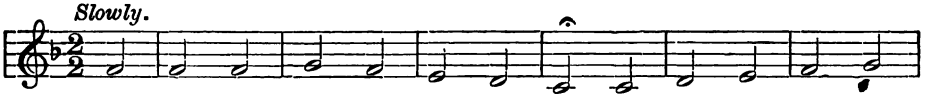
Ex. 151.

STAFF. G CLEF. $\frac{2}{2}$ METER SIGNATURE. HALF NOTE.

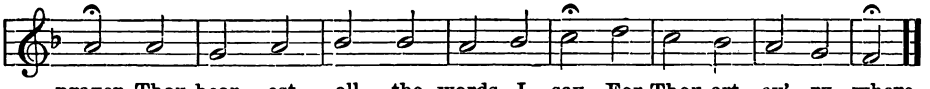
HALF REST. BAR. DOUBLE BAR. HOLD. MEASURE.

FLAT. QUARTER NOTE. QUARTER REST.

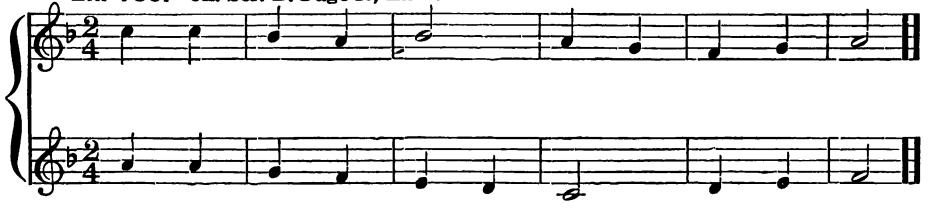
Ex. 152.

Ex. 153.

No. 15. The Lambkin.

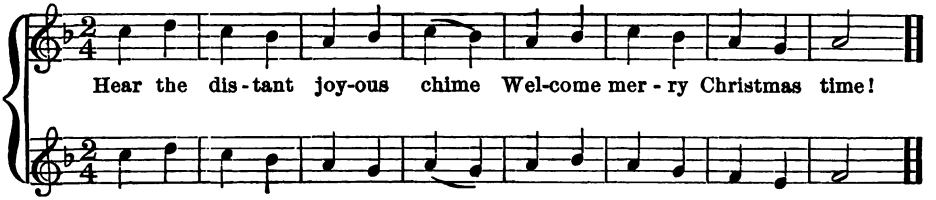
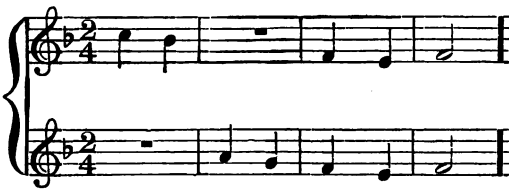
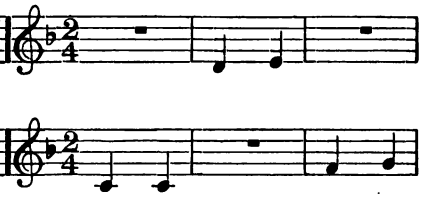
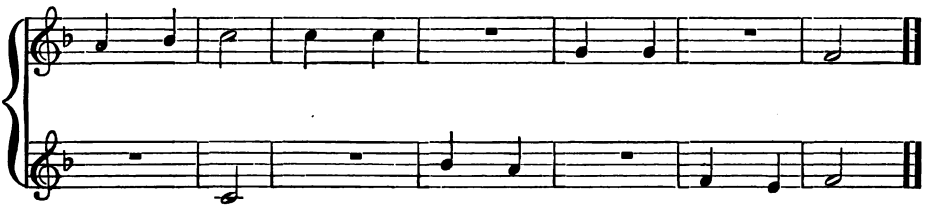
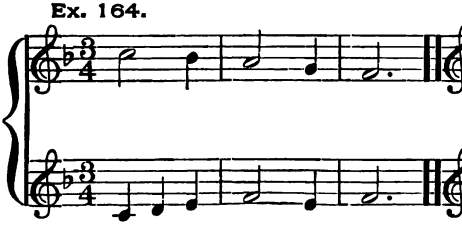
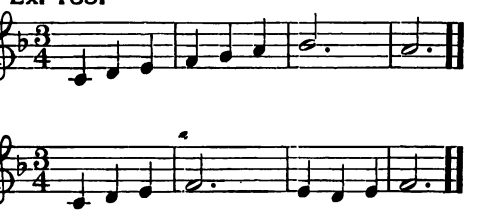
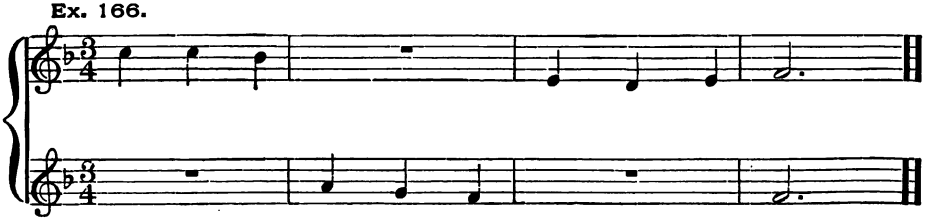
Quickly.

Ex. 154.

Ex. 155.

Ex. 156.

Ex. 157.

Ex. 158.

Ex. 159.

No. 16. A Child's Prayer.

Slowly.

1. Lord, teach a lit - tle child to pray, And, oh, ac - cept my
2. A lit - tle spar - row can - not fall Un - no - ticed, Lord, by
3. Teach me to do what - e'er is right, And when I sin, for -



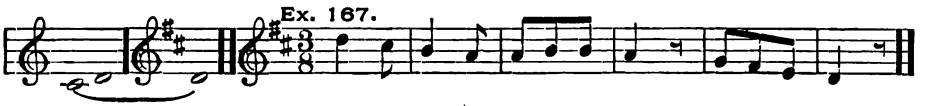
prayer. Thou hear - est all the words I say, For Thou art ev' - ry - where.
Thee; And though I am so young and small, Thou car-est still for me.
give; And make it still my chief de - light To love Thee while I live.

Ex. 160. Ch. Ser. B. Page 10, Ex. 4.

𝅝 Whole Note. ⁀ Tie. 𝅗𝅥 𝅗𝅥 equals 𝅗𝅥. (effect of the Tie). The hold (𝄐) increases the value of the note at least one beat.

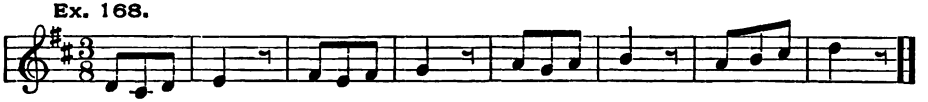
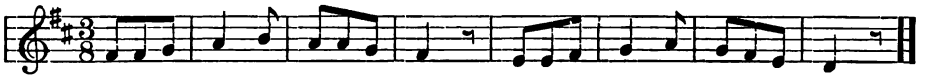
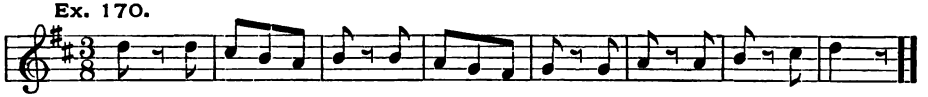
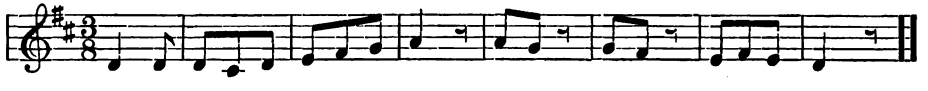
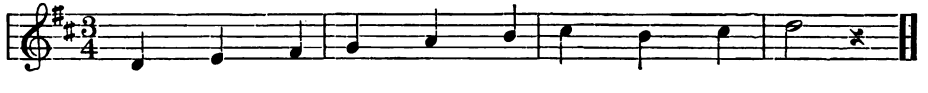
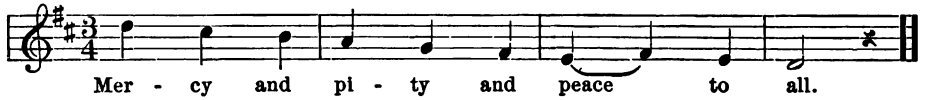
Ex. 161.

Ex. 162.

Ex. 163.

Ex. 164.

Ex. 165.

Ex. 166.

Ch. Ser. B. Pages 5 and 12.

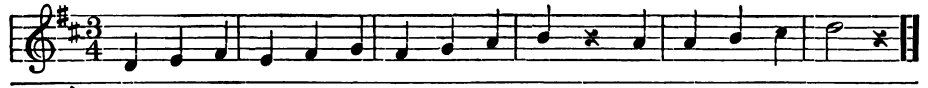
The new meter signature is $\frac{3}{8}$ which means that each complete measure contains the value of three eighth notes (♪♪♪).

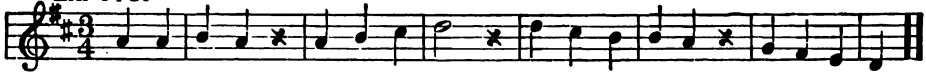
Ex. 167.

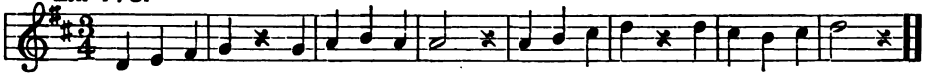


Dore - e - o do.

Ex. 168.

Ex. 169.

Ex. 170.

Ex. 171.

Ex. 172.

Ex. 173.

Mer - cy and pi - ty and peace to all.

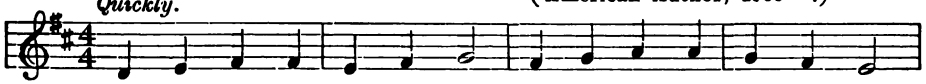
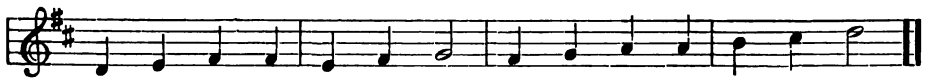
Ex. 174.

♪ Eighth Note. ⅂ Eighth Rest. In Ex. 173 the line ⌒ is a Slur.

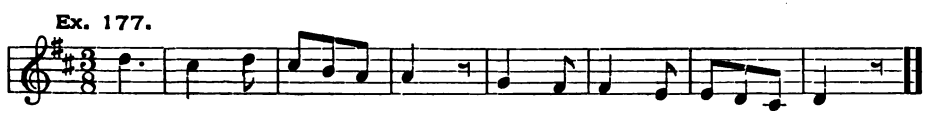
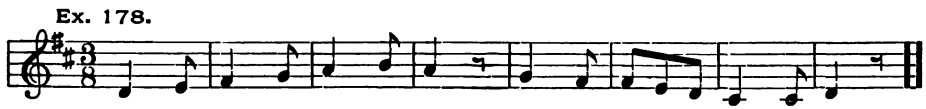
Ex. 175.

Ex. 176.



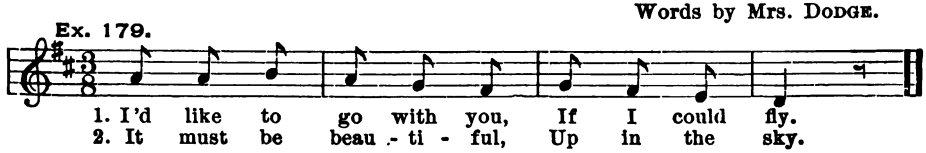
No. 17. Bees.

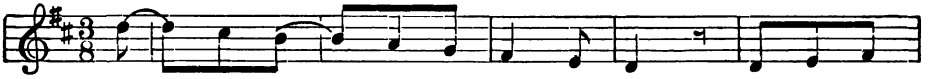
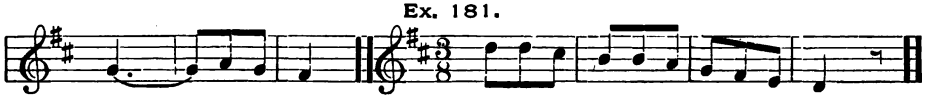
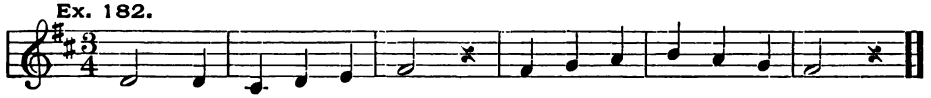
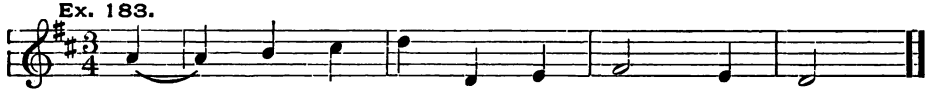
Words by Frank Dempster Sherman.
(American Author, 1860 —.)

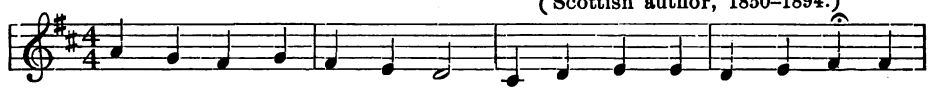
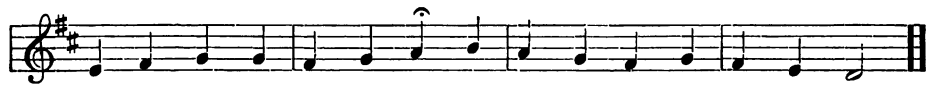
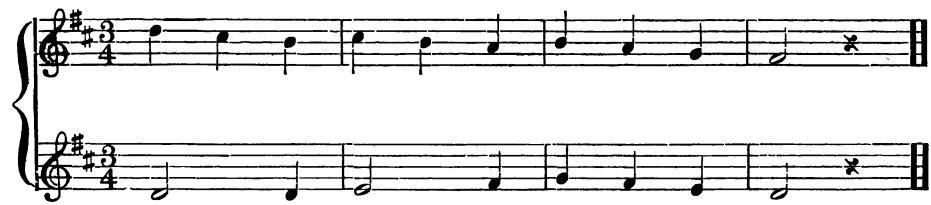
Quickly.



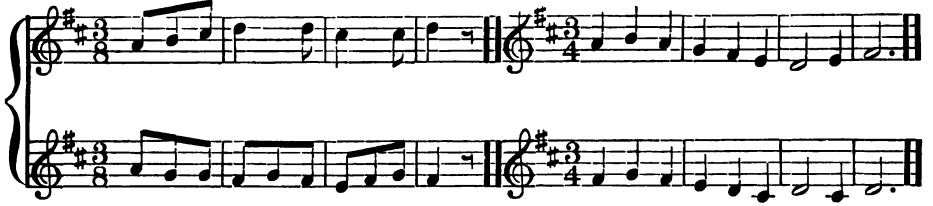
Ex. 177.

Ex. 178.

To a Bird.

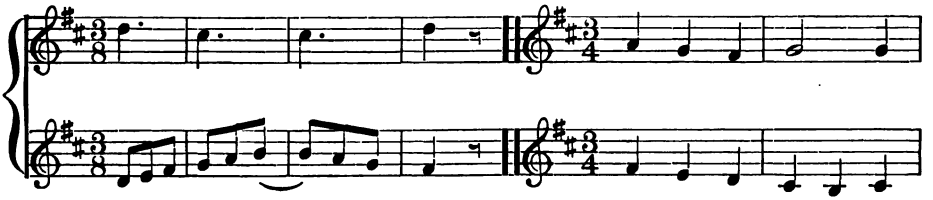
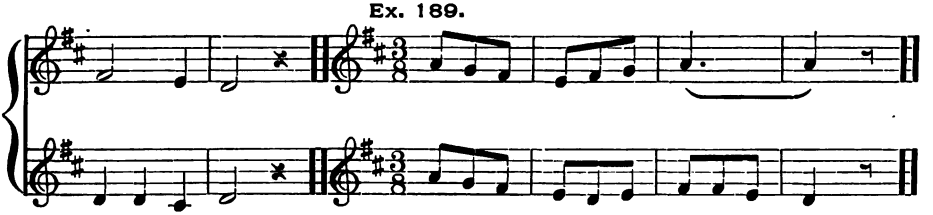
Words by Mrs. Dodge.

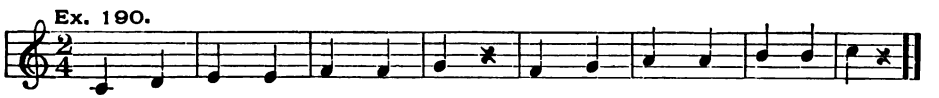
Ex. 179.

♩. Dotted Quarter Note. ♩. equals ♪♪♪ or ♩♪

Ex. 180.

Ex. 181.

Ex. 182.

Ex. 183.

No. 18. In Foreign Lands.

Words by Robert Louis Stevenson.
(Scottish author, 1850–1894.)

Ex. 184, Ch. Ser. B. Page 7, Ex. 3.

Ex. 185.

Ex. 186.

Ex. 187.

Ex. 188.

Ex. 189.

Ch. Ser. B. Page 11, Ex. 6.

Ex. 190.

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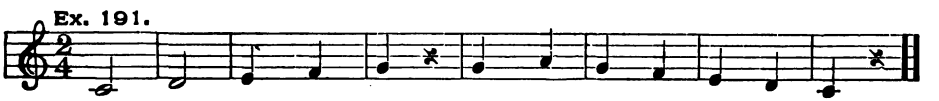
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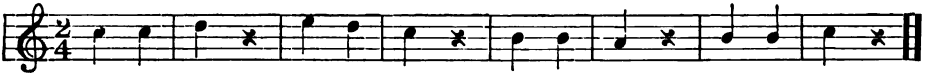
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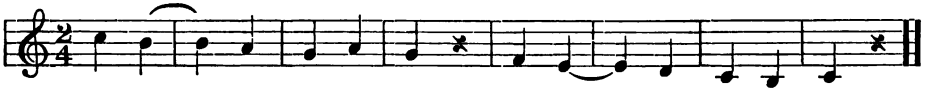
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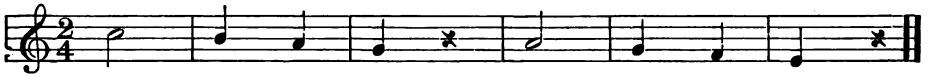
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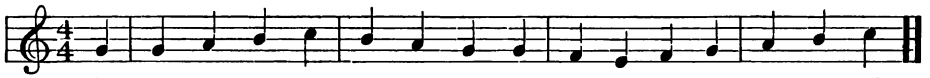
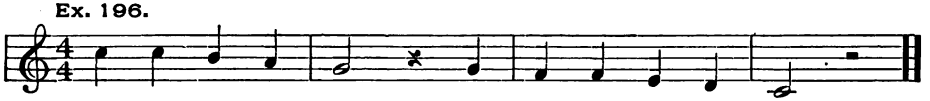

An un-truth nev-er should be told By a-ny one or young or old.

Ex. 196.

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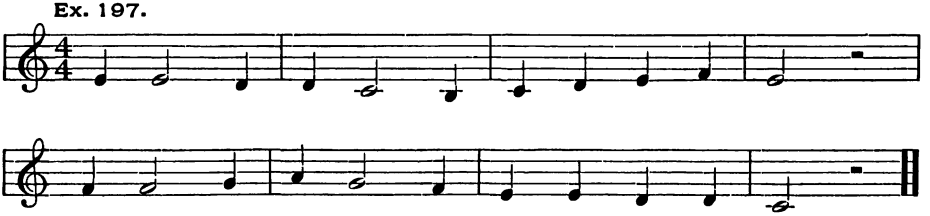

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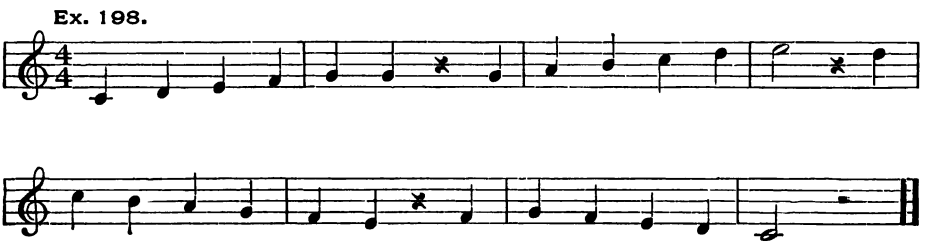
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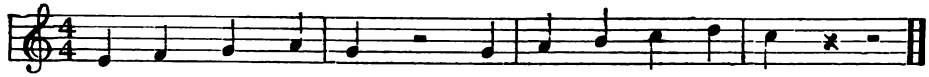
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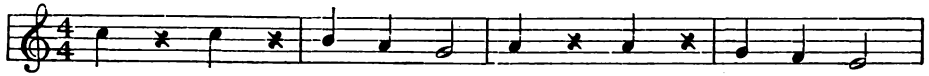
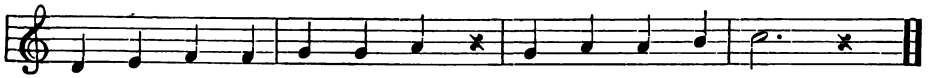
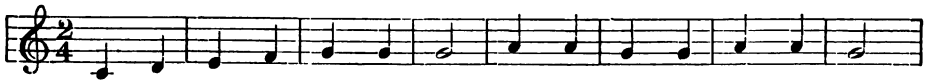
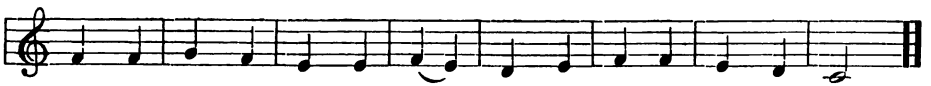
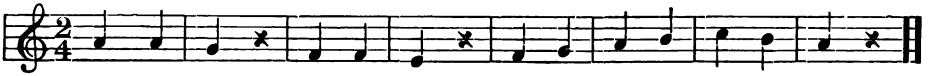
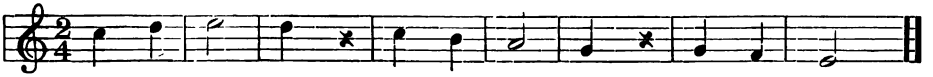
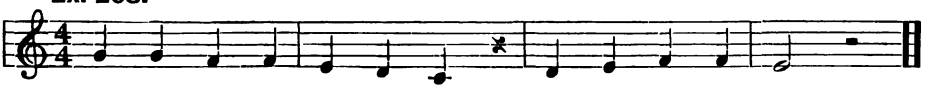



No. 19. The March Wind.

Hear it blow - ing down the street, Whirl-ing dust a - round one's feet.

Hear it whis - tle, hear it roar; Do not let it in the door.

Ex. 201.

Ex. 202.

Ex. 203.

♩ Quarter Note. 𝅗𝅥 Half Note.

No. 20. The Busy Bee.

See the bu - sy bee, Work - ing all the day;

Find-ing hon - ey ev - 'ry-where, Stor-ing it a - way.

Ex. 204.

Ex. 205.

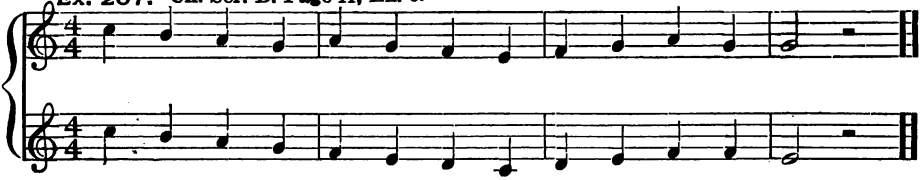
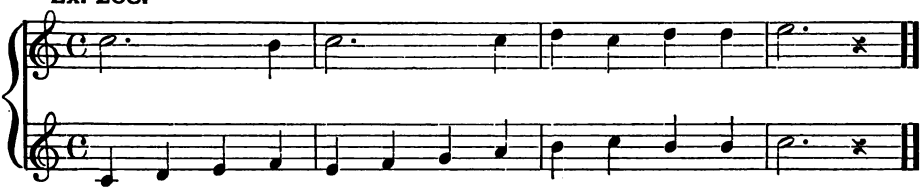
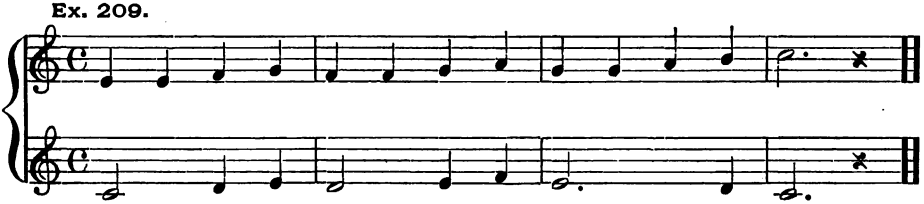
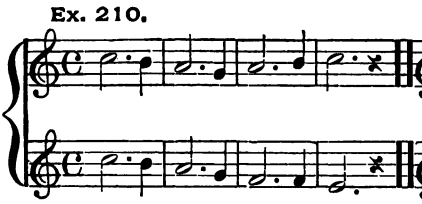
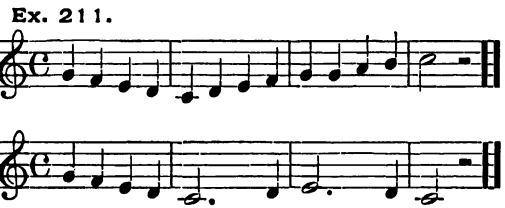
Ex. 206.

No. 21. Pretty Cow.

Moderately.

Thank you, pret - ty cow that made Pleas - ant milk to soak my bread,

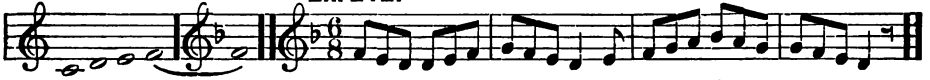
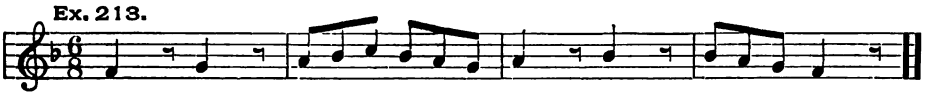
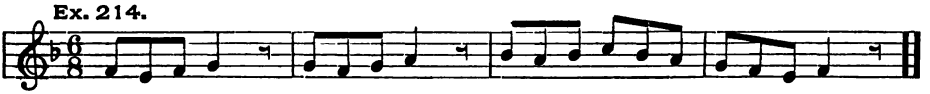
Ev - 'ry day and ev - 'ry night, Warm and fresh and pure and white.

Ex. 207. Ch. Ser. B. Page 11, Ex. 6.

Ex. 208.

Ex. 209.

Ex. 210.

Ex. 211.

— Whole Rest. 𝄼 Half Rest. 𝄽 Quarter Rest. 𝄾 Eighth Rest.

The sign C is used to express $\frac{4}{4}$ meter.

Ch. Ser. B. Page 12.

Note the new metric sign $\frac{6}{8}$. Accent the first and fourth beats.

Ex. 212.

Ex. 213.

Ex. 214.

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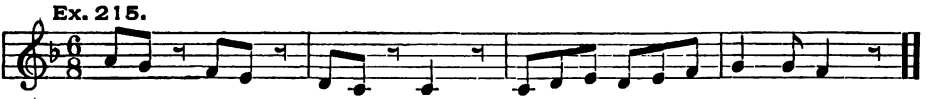
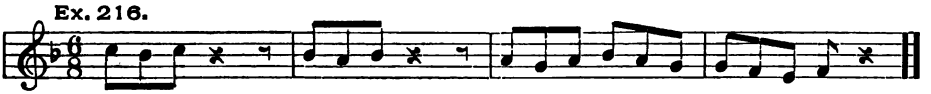
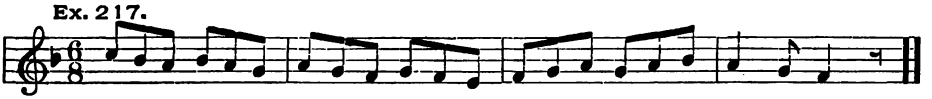

Ex. 216.

Ex. 217.

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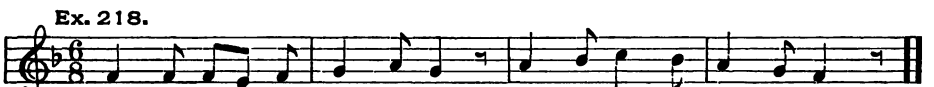
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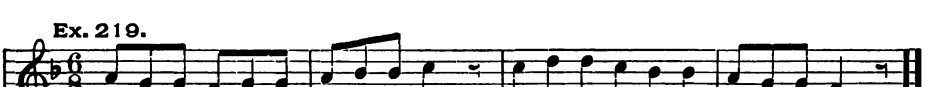
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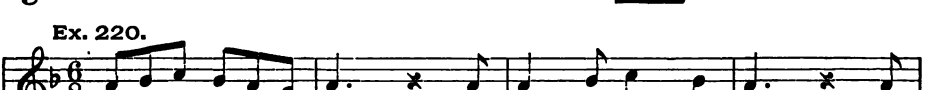
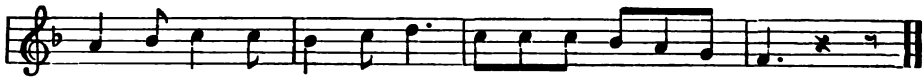

$\frac{6}{8}$ Metric Signature. ♭ Flat. ♪ Eighth Note. 𝄾 Eighth Rest.

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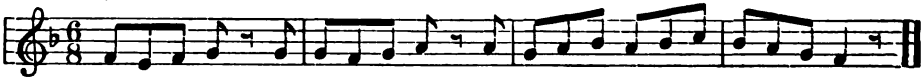
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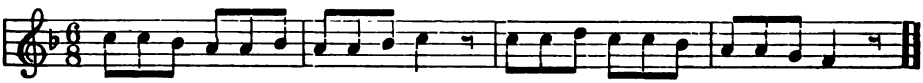
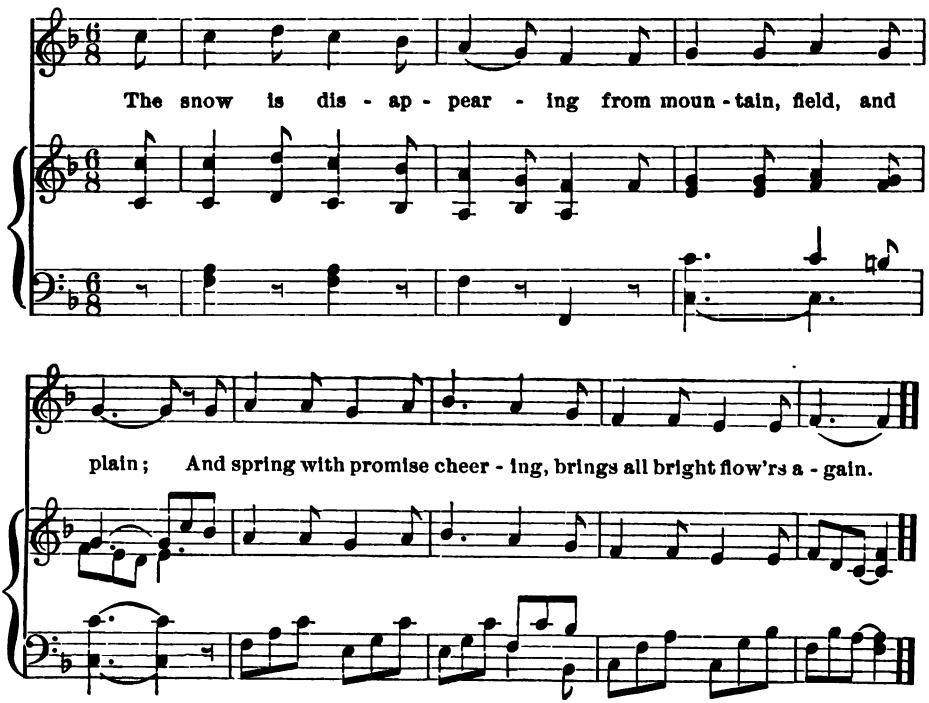
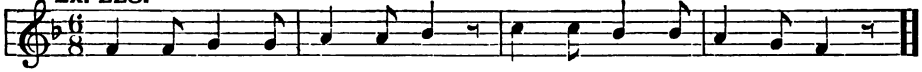
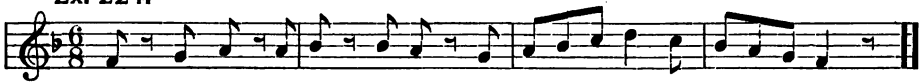
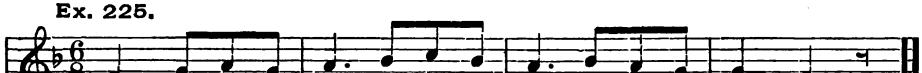
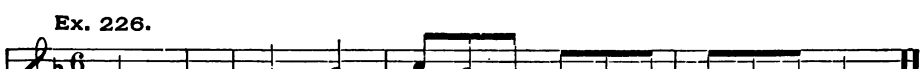

No. 22. A Spring Song.

The snow is dis - ap - pear - ing from moun - tain, field, and
plain; And spring with promise cheer - ing, brings all bright flow'rs a - gain.

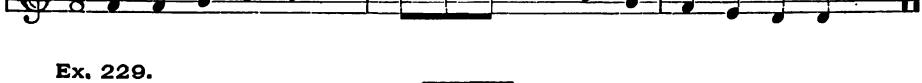
Ex. 223.

Ex. 224.

Ex. 225.

Ex. 226.



Ex. 227.

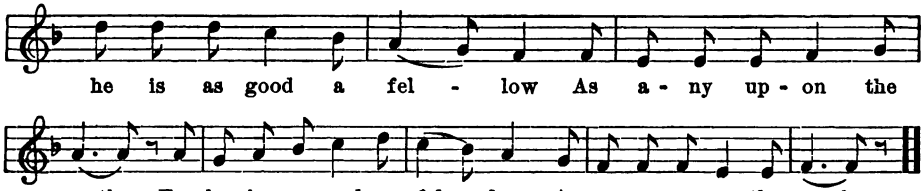
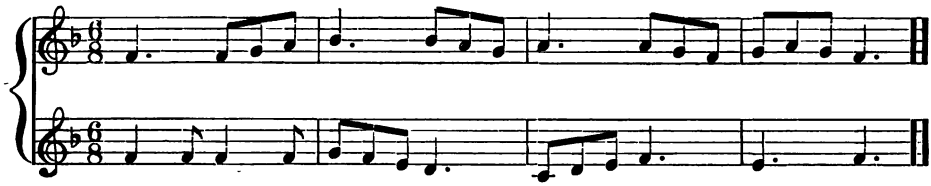
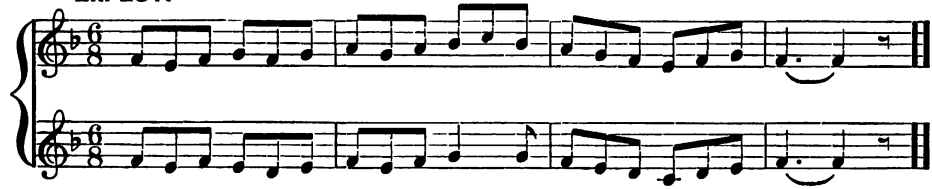
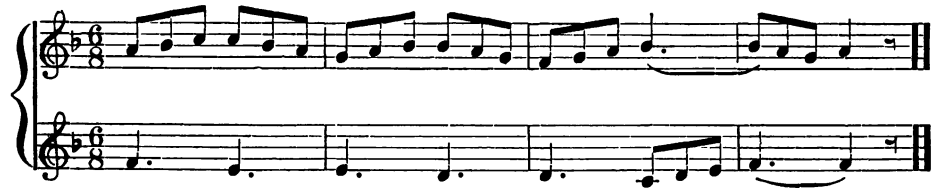
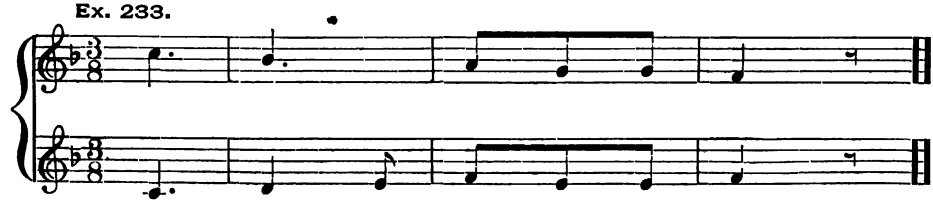
Ex. 228.

Ex. 229.

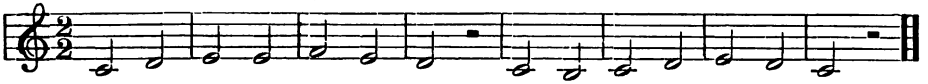
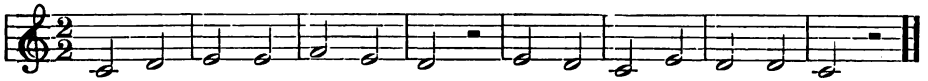


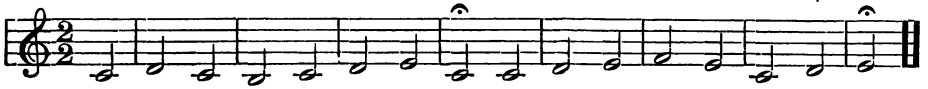
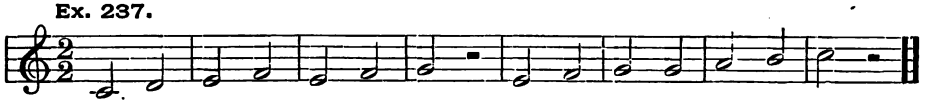
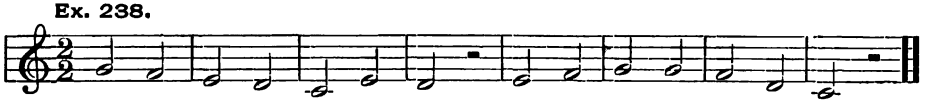
No. 23. Old Christmas.

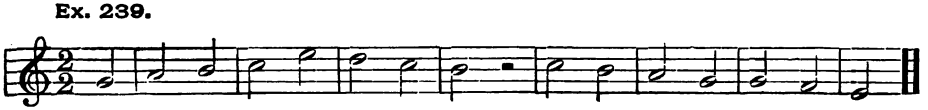
Words by MARY HOWITT.
(English Authoress, 1799–1888.)

Now, he who knows old Christ-mas, He knows a carl of worth; For

Ex. 230.

Ex. 231.

Ex. 232.

Ex. 233.

⁀ Tie. 𝄐 Hold. ♯ Sharp. ♭ Flat. ⁀ A Slur.

SECTION II.

Ex. 234. Ch. Ser. C. Pages 1, 2 and 3.

Ex. 235.

Ex. 236.

German, 1544.

Ex. 237.

Ex. 238.

Rud - dy ap - ples in the tree, Tum-ble down, I pray, to me!

Ex. 239.

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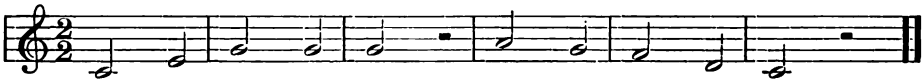
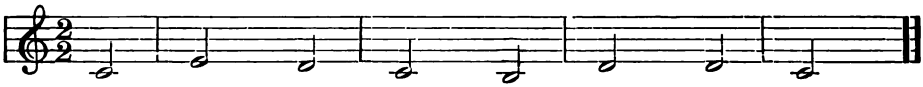

Ex. 241.



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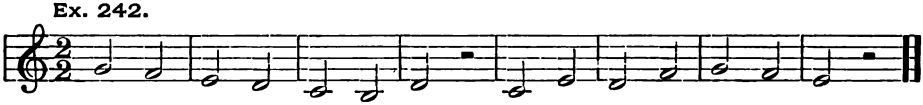
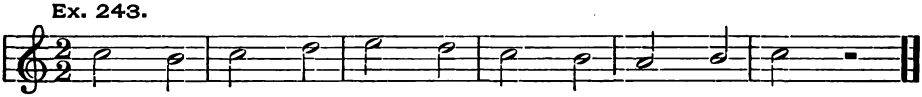
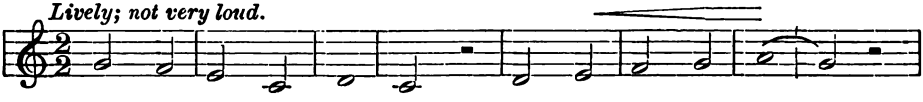
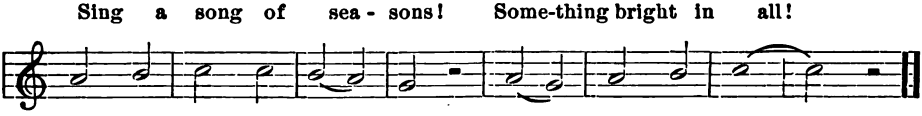

Ex. 243.

No. 24. Autumn Fires.

Words by Robert Louis Stevenson.
(Scottish author, 1850–1894.)

Lively; not very loud.



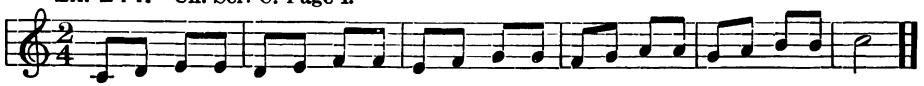
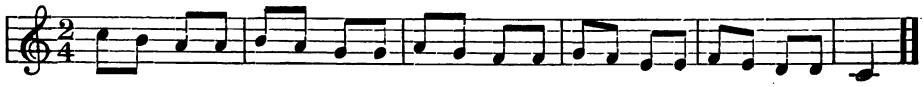
Staff. G Clef. Half Note. Half Rest.

Measure. This means increase the degree of loudness.

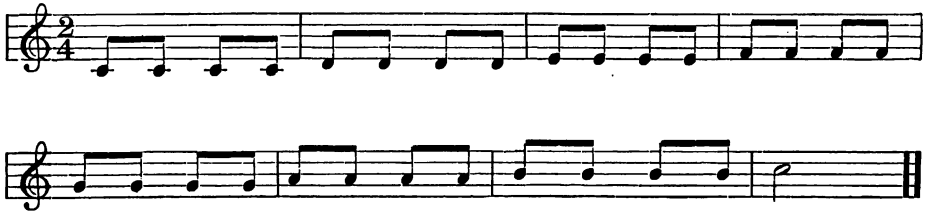
The Divided Beat.

Young pupils tend to give a beat to each note. To correct this, require them to hold the finger down while they sing two notes, then raise it slightly and quickly, and put it down again, and sing the second two while the finger is held still.

Experience seems to show that children learn more easily if downward beats alone are counted; thus, a two part measure may be indicated by, *down, up;* — but *down, down,* is more effective, especially if a slight sound is made by the finger on the top of the desk.

Ex. 244. Ch. Ser. C. Page 4.

Ex. 245.

Nos. 246, 247, 248 should be practised with the descending scale in like manner.

Ex. 246.



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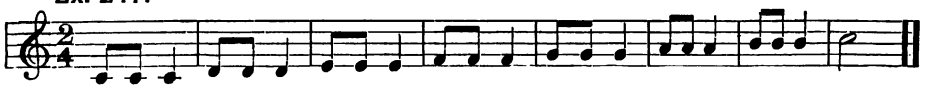
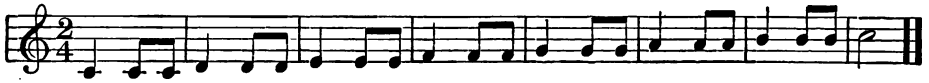
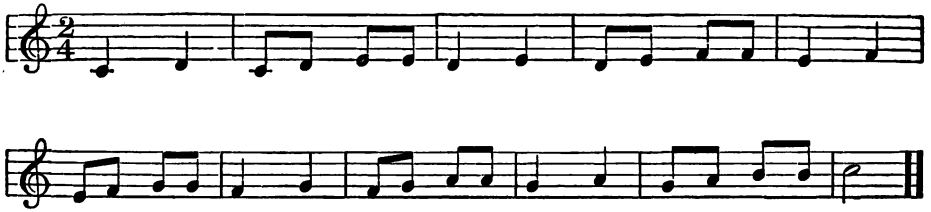
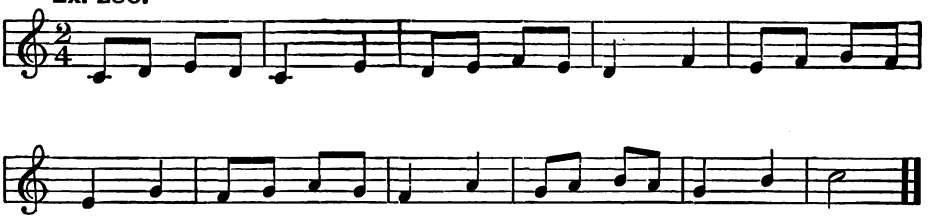
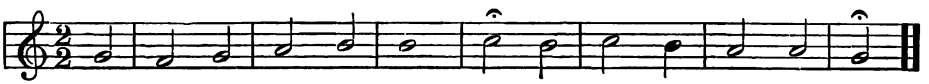

Ex. 248.

Ex. 249.

Ex. 250.



Ex. 251.

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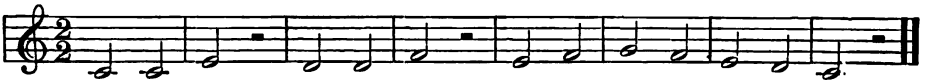
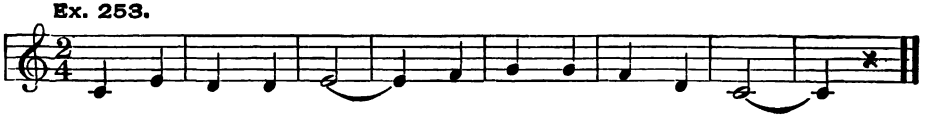

Ex. 253.

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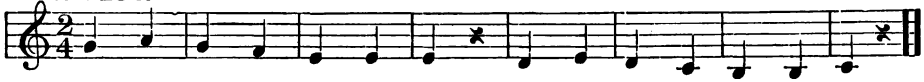
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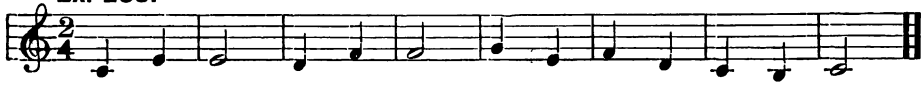
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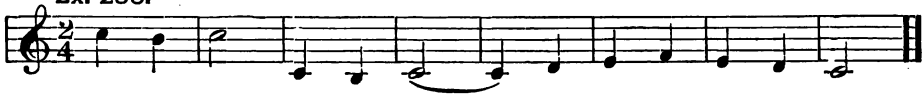
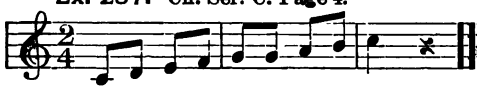
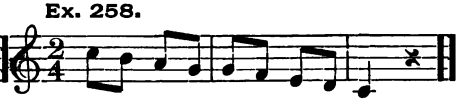

Ex. 257. Ch. Ser. C. Page 4.



Ex. 258.

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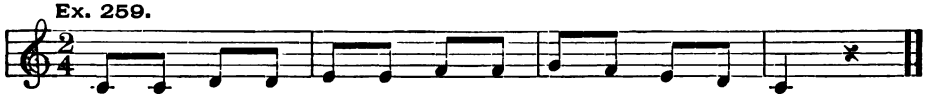
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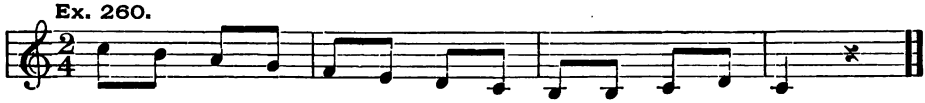
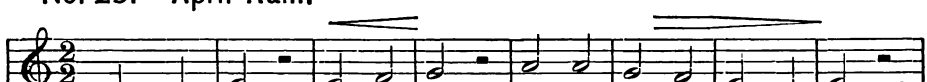
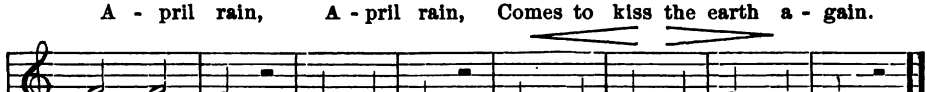
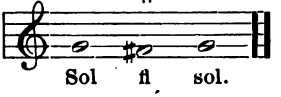

No. 25. April Rain.



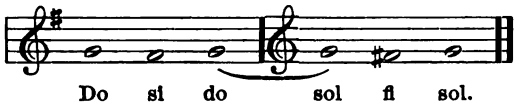
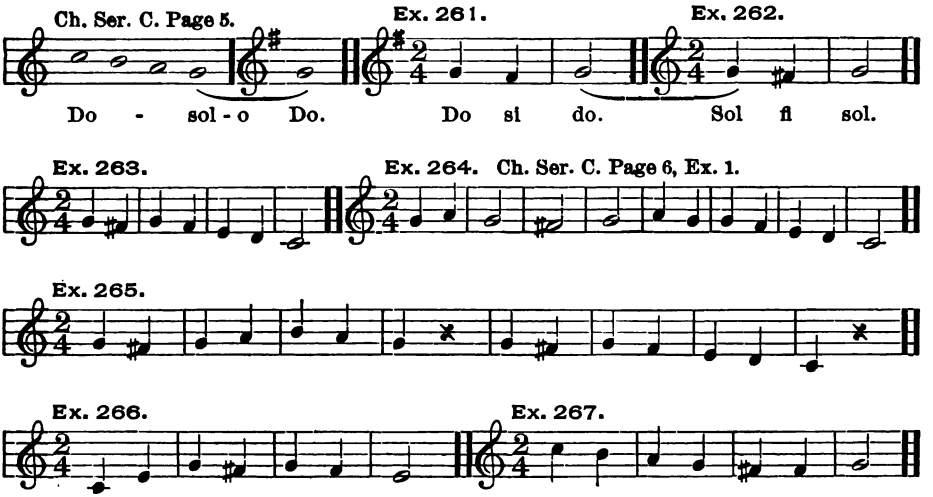
𝄐 Hold. ⁀ Tie. 𝅝 Whole Note. 𝅗𝅥 Quarter Note. 𝄽 Quarter Rest. 𝅘𝅥𝅮 Eighth Note. < A little louder. > A little softer.

Chromatics.

A chromatic is frequently introduced between four and five of the scale. This tone is called fi (fee), or sharp four (♯4).

It is easily sung from sol, or five.



Sol, fi, sol of this scale is identical with do, si, do of another scale, so that we can use do, si, do of the second scale while learning sol, fi, sol, thus:

Sing do, si, do, and then sol, fi, sol, on the same pitches, and the chromatic is soon learned.

A sharp placed before a note (Ex. 262.) is called an accidental; it affects the pitch of the degree of the staff on which it occurs, but its effect does not extend beyond the next bar.

Dictation Exercises.

Dictation exercises form a part of each lesson from this point to the conclusion of the series. The lessons are carefully graded and progress systematically. They consist of elements already made familiar to the ear and eye by previous practice. The object of these exercises is to give the pupil the power to write what he hears, but the immediate result of these elementary lessons should be (1) more careful attention; (2) greater acuteness of hearing; (3) better knowledge of note progressions; (4) a deeper impression of tone effects; (5) careful observation of musical notation; (6) increased power to read music.

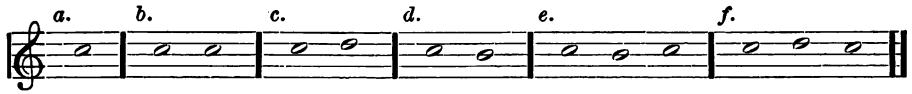
Directions.

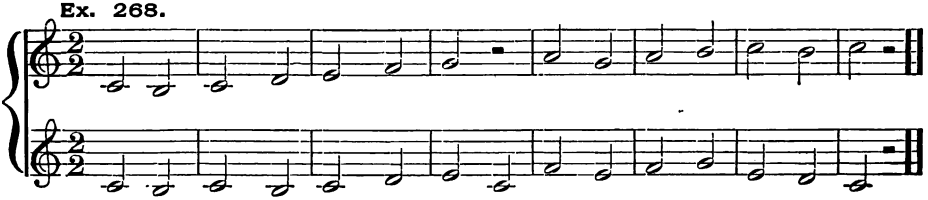
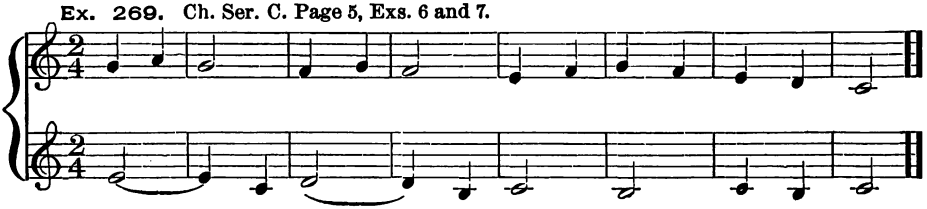
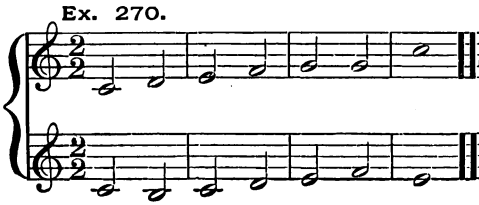
The teacher causes the pupils to draw the staff and place the clef. After singing the scale to fix the tones in the pupils' minds, she tells them where to place Do. She then sings each exercise slowly with the syllable "loo," and the children write the notes upon the staff.

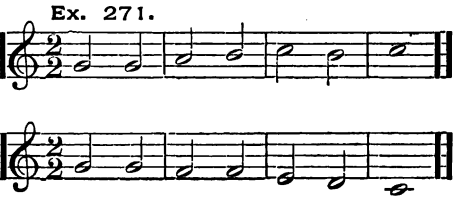
Do is on the third space The signature is

Do.

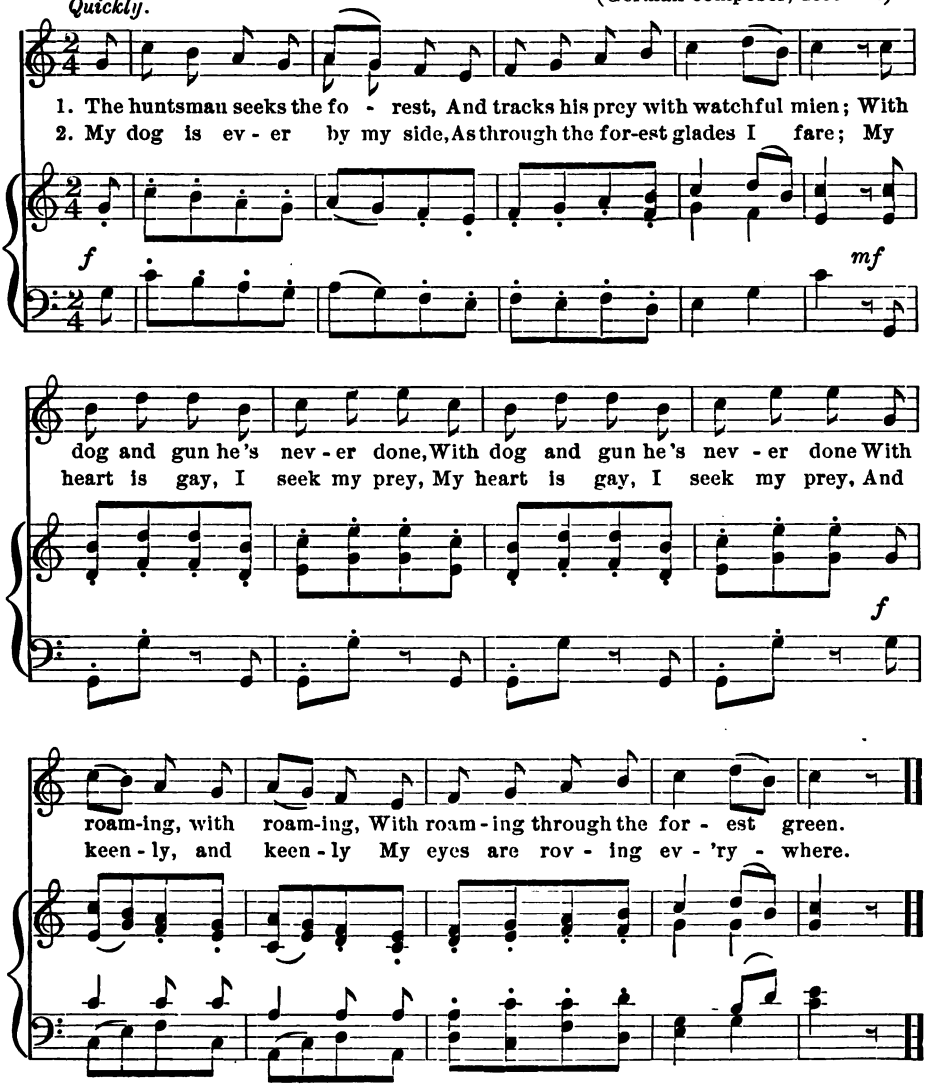
Exercises.



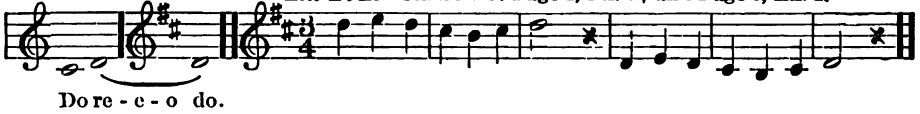
Ex. 268.

Ex. 269. Ch. Ser. C. Page 5, Exs. 6 and 7.

Ex. 270.

Ex. 271.

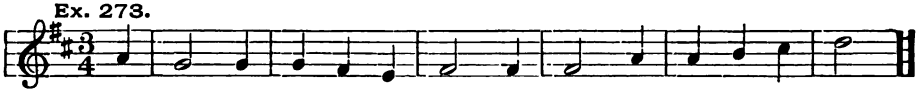


No. 26. The Huntsman.

Arranged by J. Brahms.
(German composer, 1833 — .)

Quickly.
1. The huntsman seeks the fo - rest, And tracks his prey with watchful mien; With
2. My dog is ev - er by my side, As through the for-est glades I fare; My
f
mf
dog and gun he's nev - er done, With dog and gun he's nev - er done With
heart is gay, I seek my prey, My heart is gay, I seek my prey, And
f
roam-ing, with roam-ing, With roam - ing through the for - est green.
keen - ly, and keen - ly My eyes are rov - ing ev - 'ry - where.

Ex. 272. Ch. Ser. C. Page 4, Ex. 5; and Page 8, Ex. 1.



Ex. 273.

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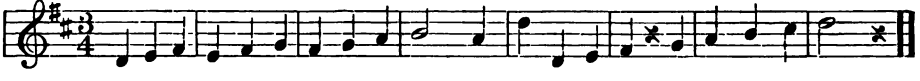
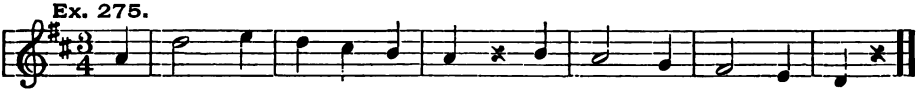

Ex. 275.

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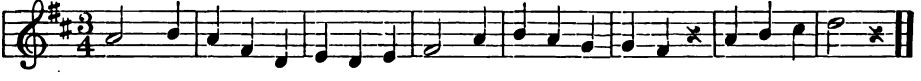
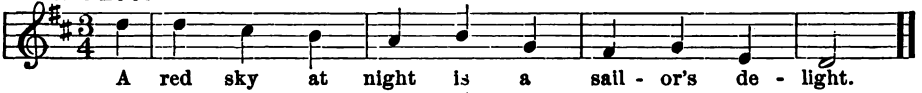

Ex. 277.

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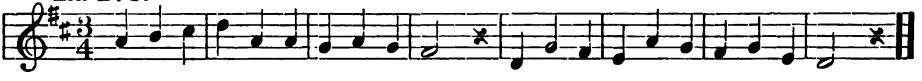
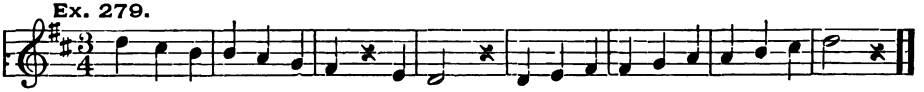

Ex. 279.

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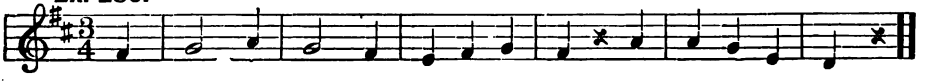
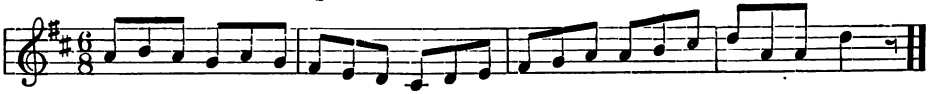
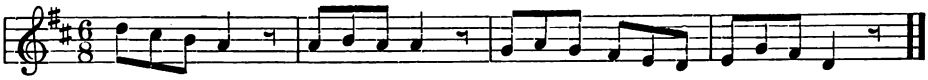
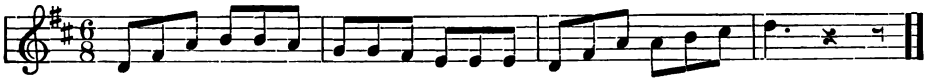
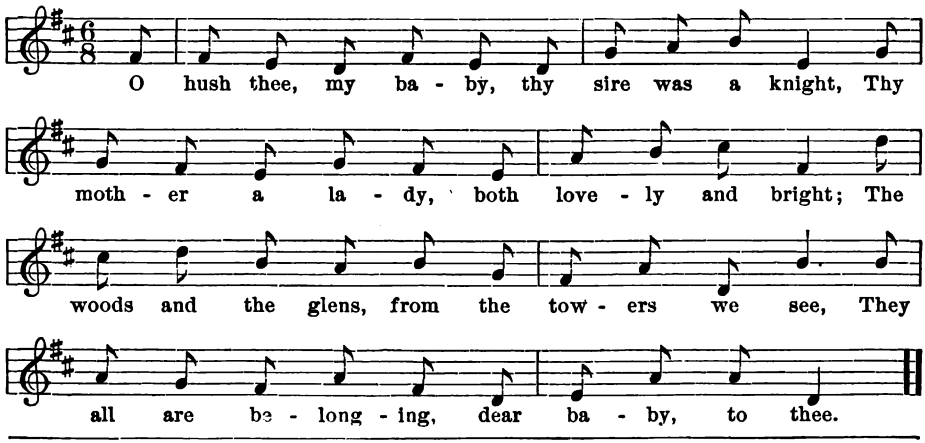
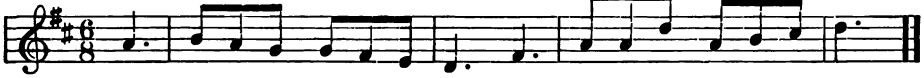
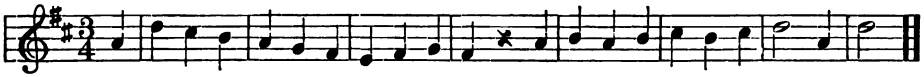
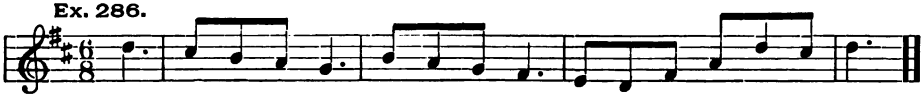
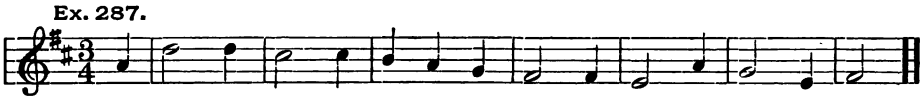
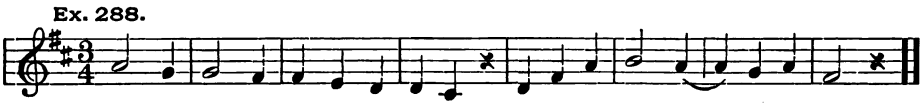
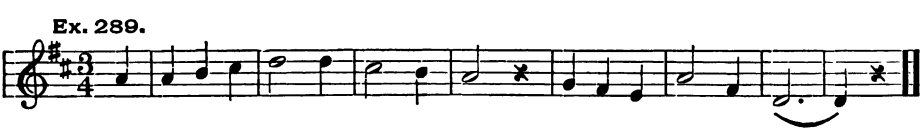
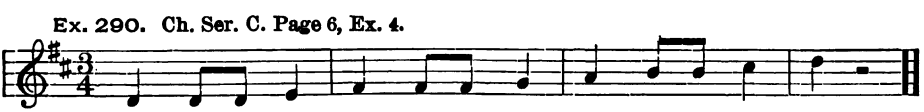
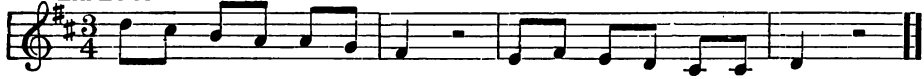

Ex. 281. Ch. Ser. C. Pages 5 and 20, Ex. 5.

Ex. 282.

Ex. 283.

No. 27. Lullaby.

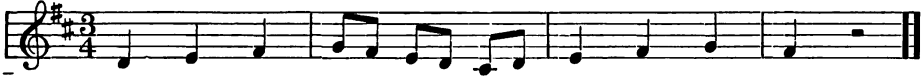
Words by Sir WALTER SCOTT.
(Scottish author, 1771–1832.)

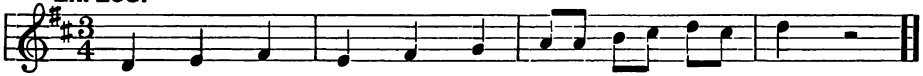
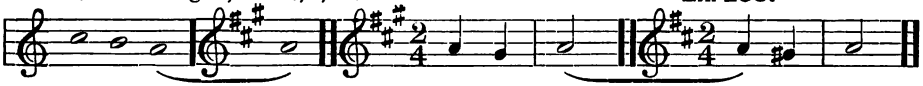

O hush thee, my ba - by, thy sire was a knight, Thy
moth - er a la - dy, both love - ly and bright; The
woods and the glens, from the tow - ers we see, They
all are be - long - ing, dear ba - by, to thee.

$\frac{6}{8}$ METER SIGNATURE.

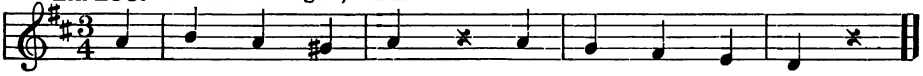
Ex. 284.

Ex. 285.

Ex. 286.

Ex. 287.

Ex. 288.

Ex. 289.

Ex. 290. Ch. Ser. C. Page 6, Ex. 4.

♩. Dotted Half Note. ♩. equals 𝅗𝅥 ♩ or ♩ ♩ ♩ ♩. Dotted Quarter Note. ♩. equals ♩ ♪ or ♪ ♪ ♪ $\frac{6}{8}$ Meter Signature.

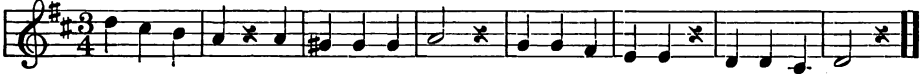
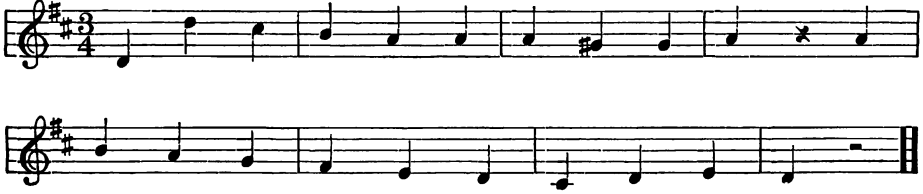
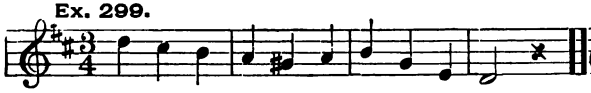
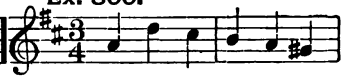
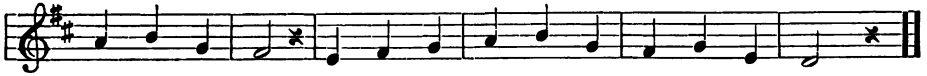
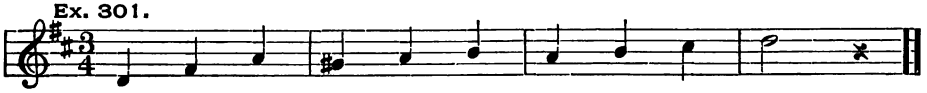
Ex. 291.

Ex. 292.



Ex. 293.

Ch. Ser. C. Page 7, Exs. 1, 2, 3 and 4. Ex. 294. Ex. 295.

Do si la-a-o do. Do si do. Sol fi sol.

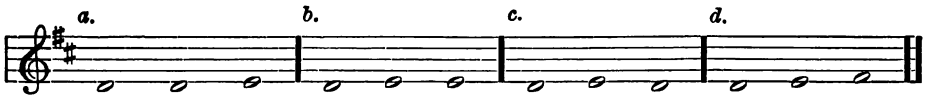
Ex. 296. Ch. Ser. C. Page 8, Ex. 1.



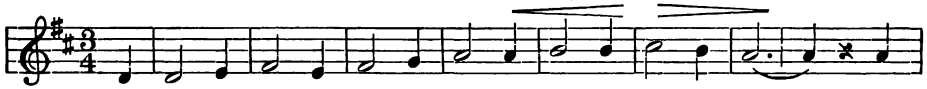
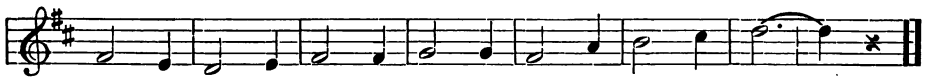
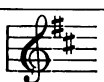
Ex. 297.

Ex. 298.

Ex. 299.

Ex. 300.

Ex. 301.

Dictation.

Do is on the space below the staff,

The signature is

Exercises.

No. 28. A Hymn.

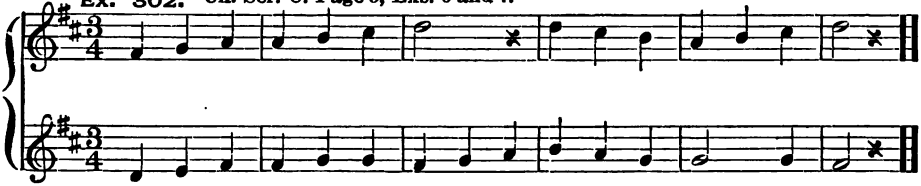
Words by R. W. Emerson.
(American Author, 1803–1882.)

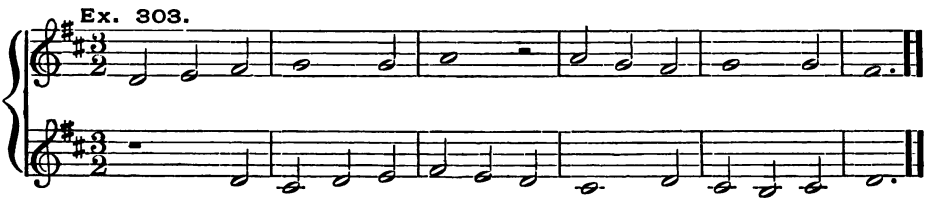
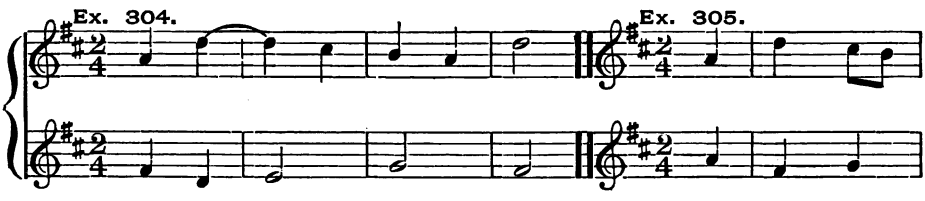
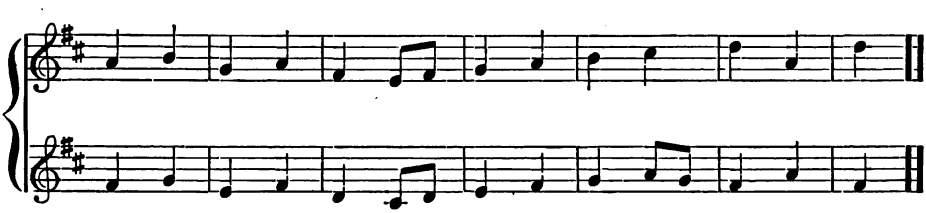
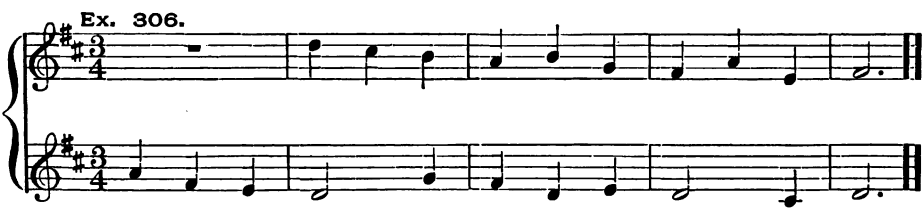


Key Signature of D.

Dotted Half Note. Dotted half note equals or

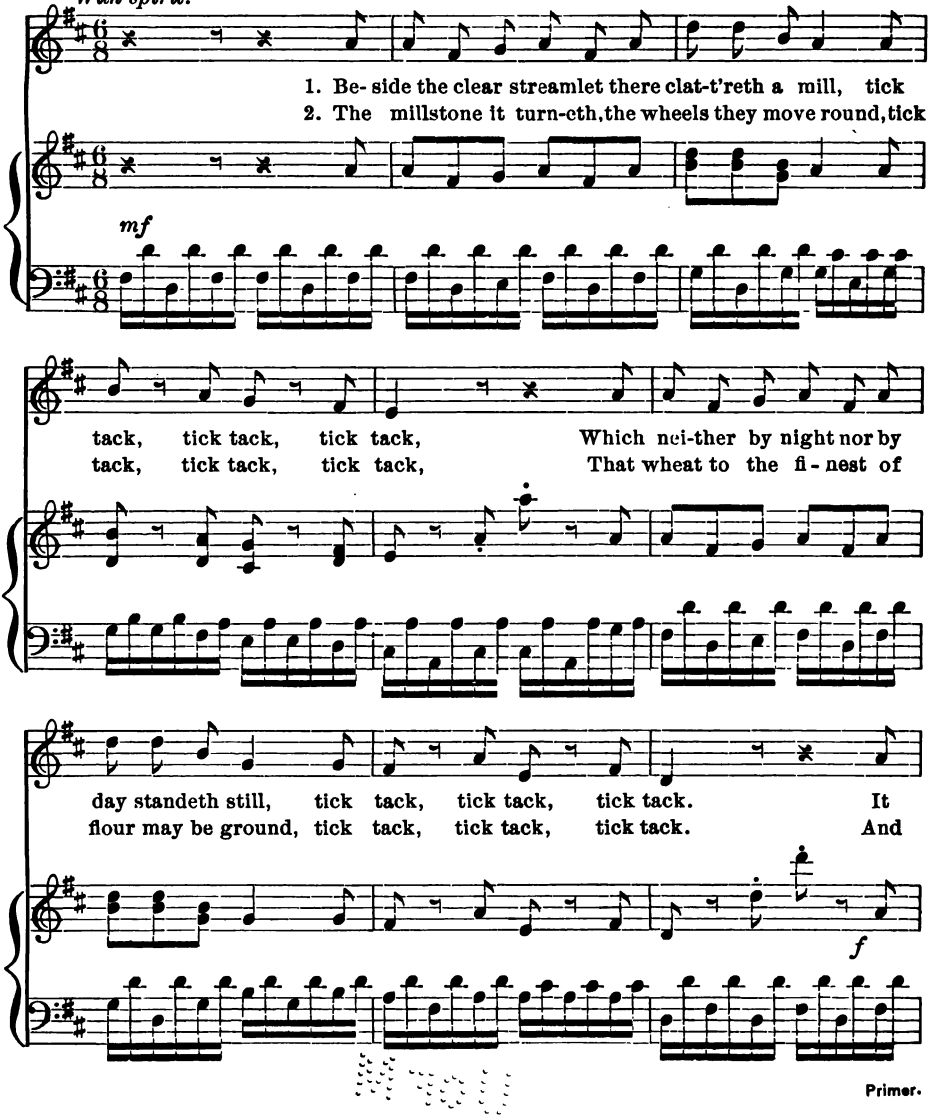
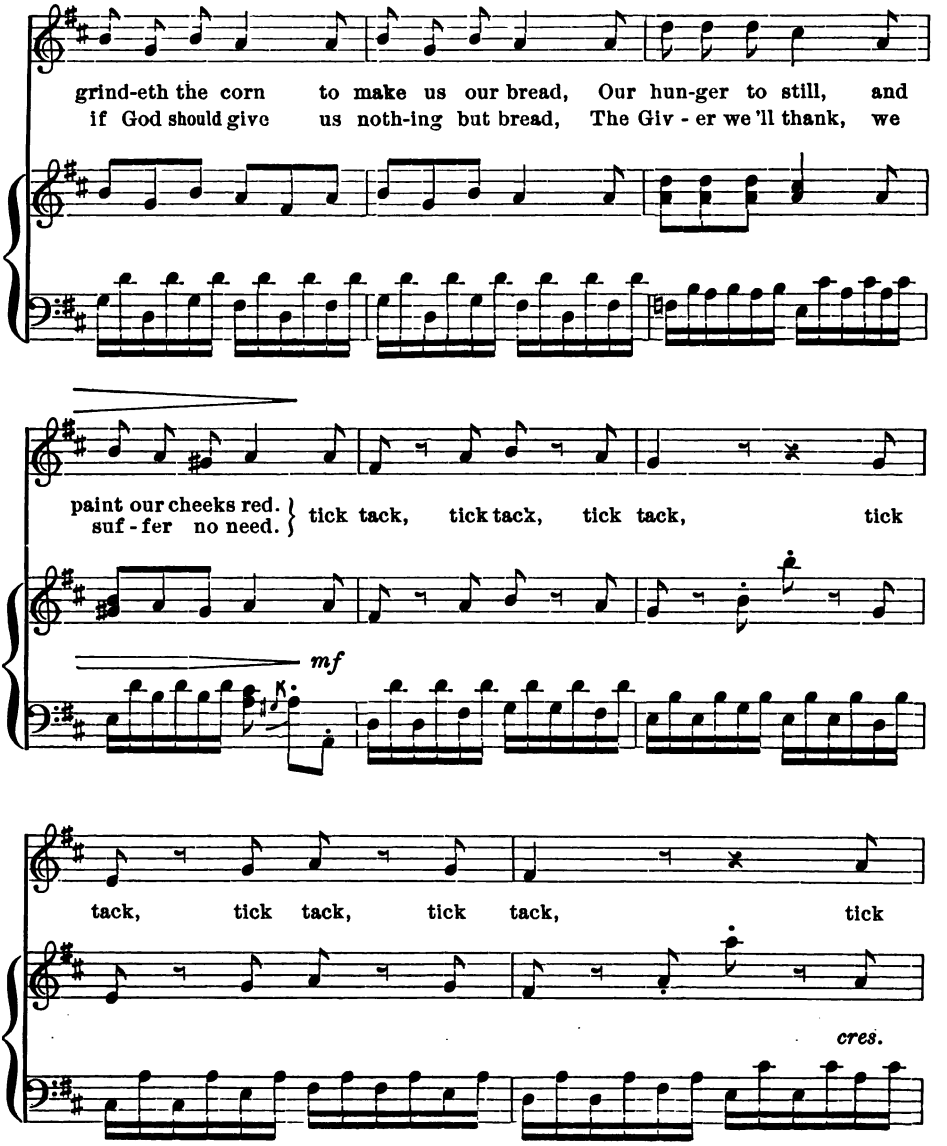
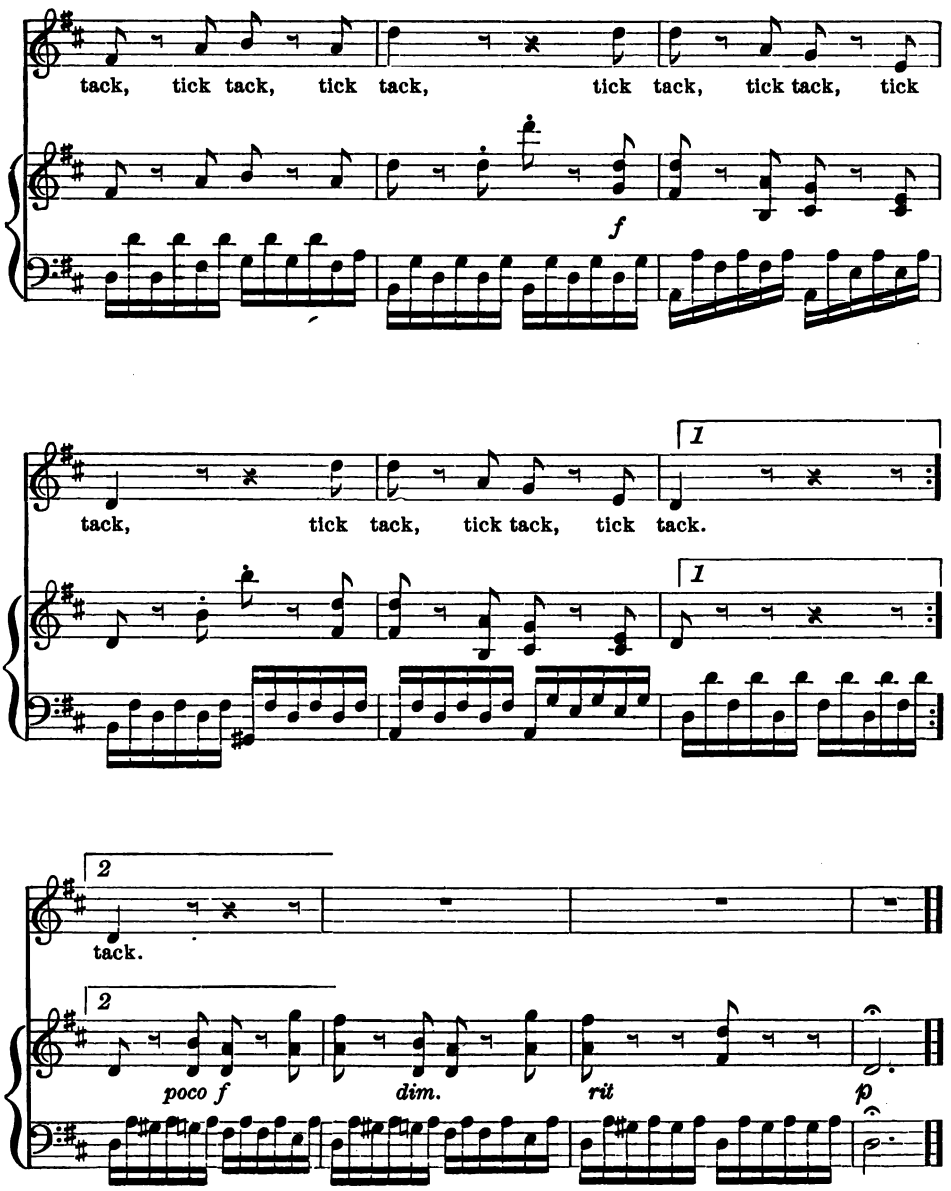
Ex. 302. Ch. Ser. C. Page 5, Exs. 6 and 7.



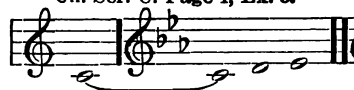
Ex. 303.

Ex. 304.

Ex. 305.

Ex. 306.

𝅗𝅥. Dotted whole note equals 𝅗𝅥 𝅗𝅥 or 𝅗𝅥 𝅗𝅥 𝅗𝅥

No. 29. The Mill.

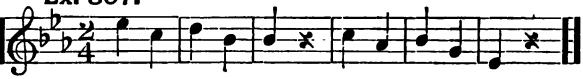
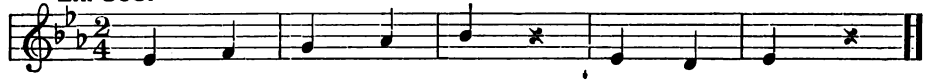
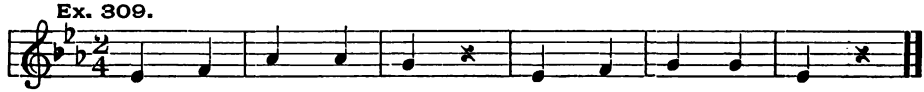
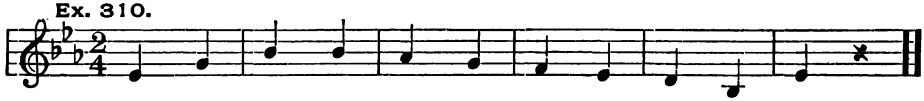
E. KREUZ.

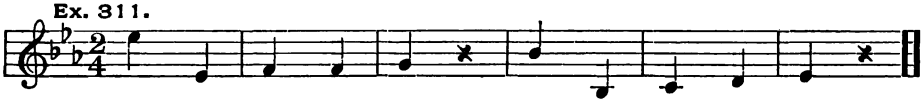
With spirit.

1. Be- side the clear streamlet there clat-t'reth a mill, tick
2. The millstone it turn-eth, the wheels they move round, tick
mf
tack, tick tack, tick tack, Which nei-ther by night nor by
tack, tick tack, tick tack, That wheat to the fi - nest of
day standeth still, tick tack, tick tack, tick tack. It
flour may be ground, tick tack, tick tack, tick tack. And
f

grind-eth the corn to make us our bread, Our hun-ger to still, and
if God should give us noth-ing but bread, The Giv - er we 'll thank, we
paint our cheeks red.
suf - fer no need.
tick tack, tick tack, tick tack, tick
mf
tack, tick tack, tick tack, tick
cres.

tack, tick tack, tick tack, tick tack, tick tack, tick
f
tack, tick tack, tick tack, tick tack.
1
1
tack.
2
2
poco f
dim.
rit
p

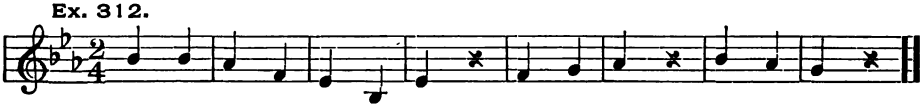
Ch. Ser. C. Page 4, Ex. 5.

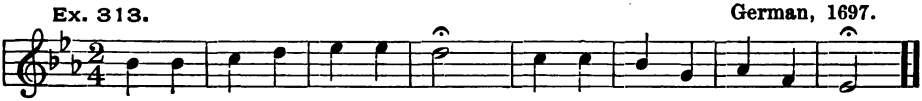


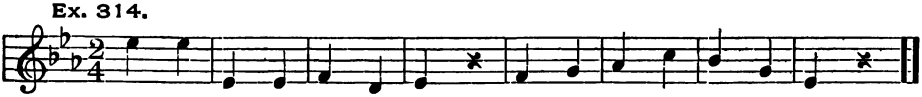
Do - o - a la si do.

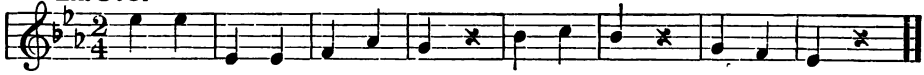
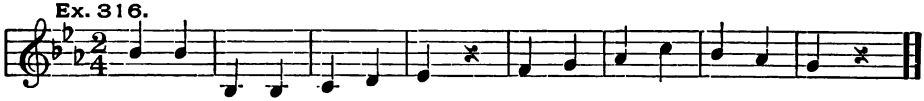
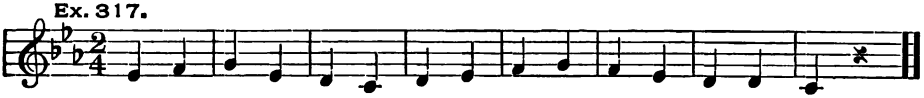
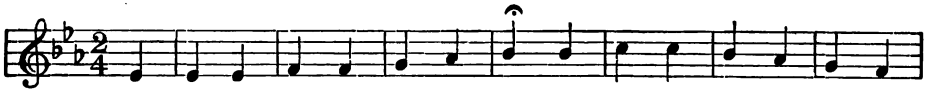
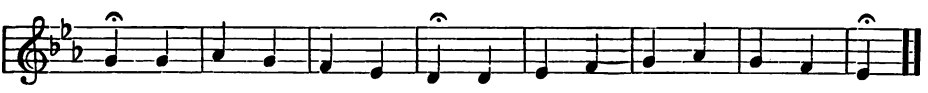
Ex. 307.

Ex. 308.

Ex. 309.

Ex. 310.

Ex. 311.

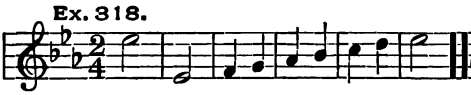
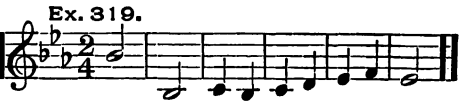
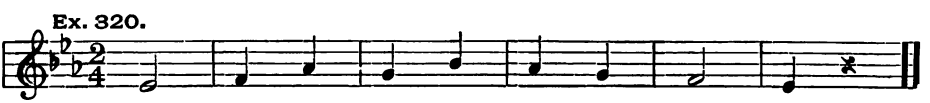


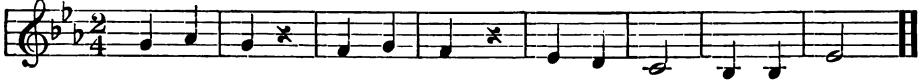
Ex. 312.

Ex. 313.

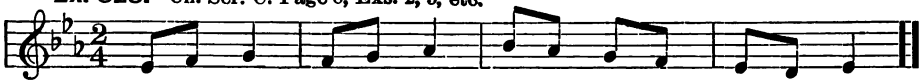
German, 1697.

Ev - 'ry gen'rous deed, be sure, Makes our hap-pi - ness en - dure.

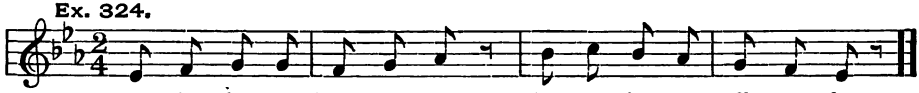
Ex. 314.

♭ Flat. $\frac{2}{4}$ Meter Signature.

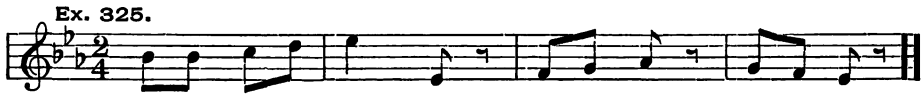
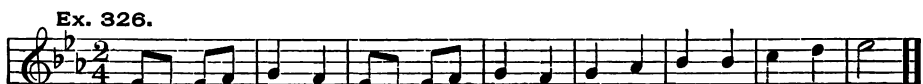
Ex. 315.

Ex. 316.

Ex. 317.

No. 30. O Blessed Lord.

O bless-ed Lord, Thy name be praised; Now voi - ces all in song are

raised To praise Thee, Lord of love, And ask Thy boun-ty from a - bove.

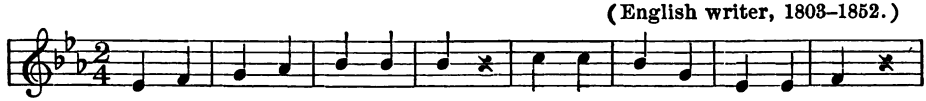
Ex. 318.

Ex. 319.

Ex. 320.

Ex. 321.

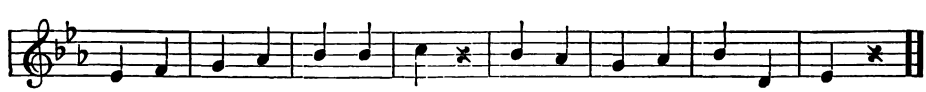
Ex. 322.

Ex. 323. Ch. Ser. C. Page 8, Exs. 2, 3, etc.



Ex. 324.

Pan - sies in the gar - den grow, With their fa - ces all a - glow.

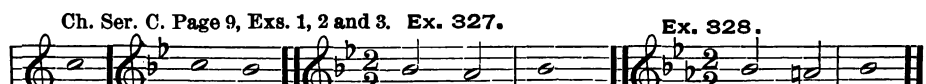
Ex. 325.

Ex. 326.

No. 31. January.

Words by SARA COLERIDGE.
(English writer, 1803–1852.)

Jan - u - a - ry brings the snow, Makes our feet and fin - gers glow;



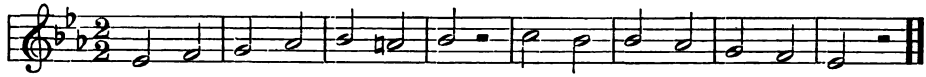
Feb - ru - a - ry brings the rain, Thaws the fro-zen lake a - gain.

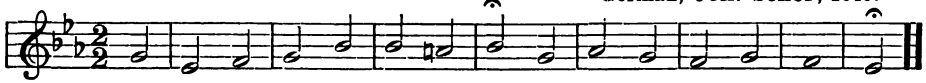
Ch. Ser. C. Page 9, Exs. 1, 2 and 3. Ex. 327. Ex. 328.

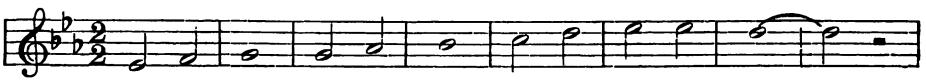
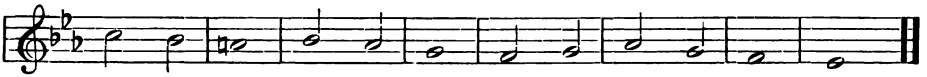


Do - o - e re do. Do si do. Sol fi sol.

KEY SIGNATURE OF E ♭. 𝅗𝅥 equals ♩♩ equals ♪♪♪♪

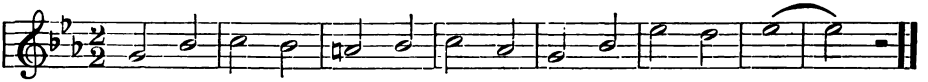
Ex. 329. Ch. Ser. C. Page 10, Ex. 4.

Ex. 330. German, Joh. Schop, 1640.



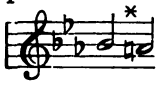
Ex. 331.



Ex. 332.

Ex. 333.

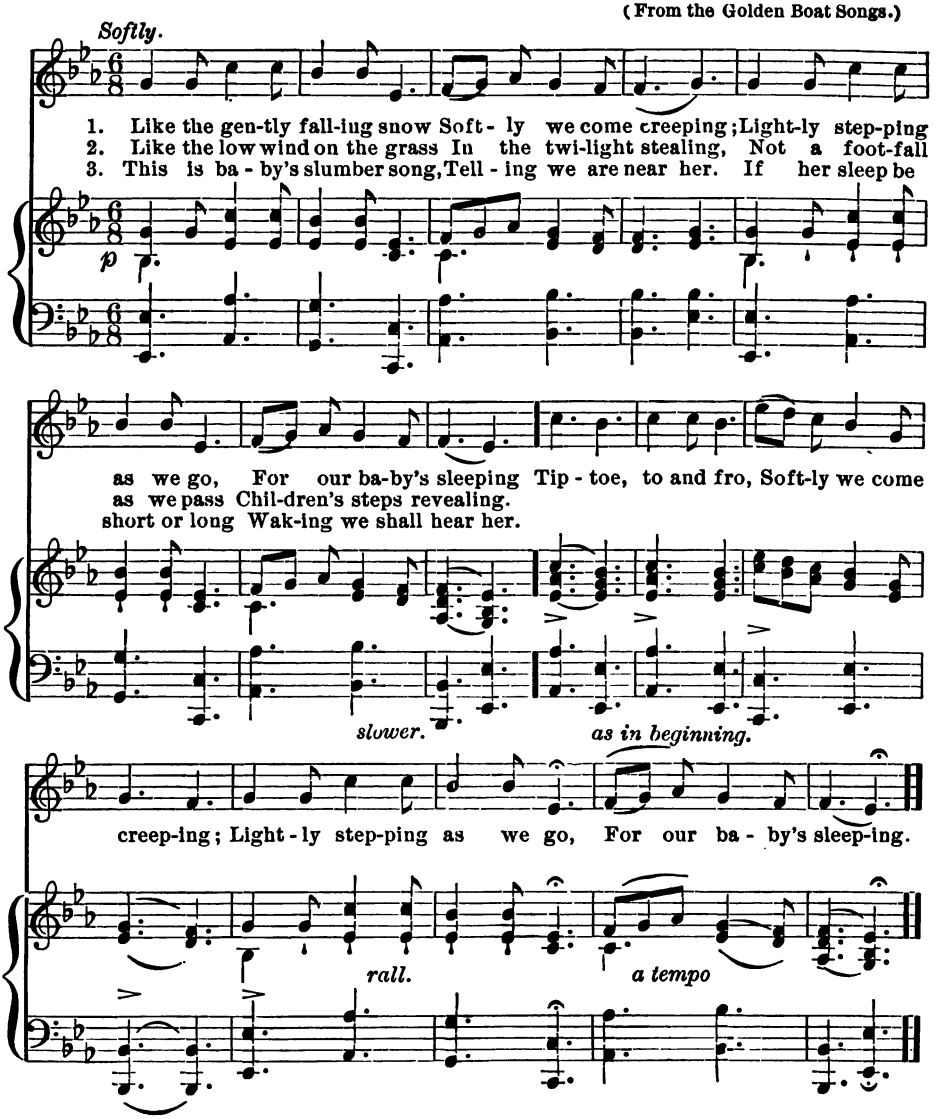


In Exercise No. 329 the natural (♮) is used instead of a sharp (♯) to produce sharp four or fi. ♮ Natural.

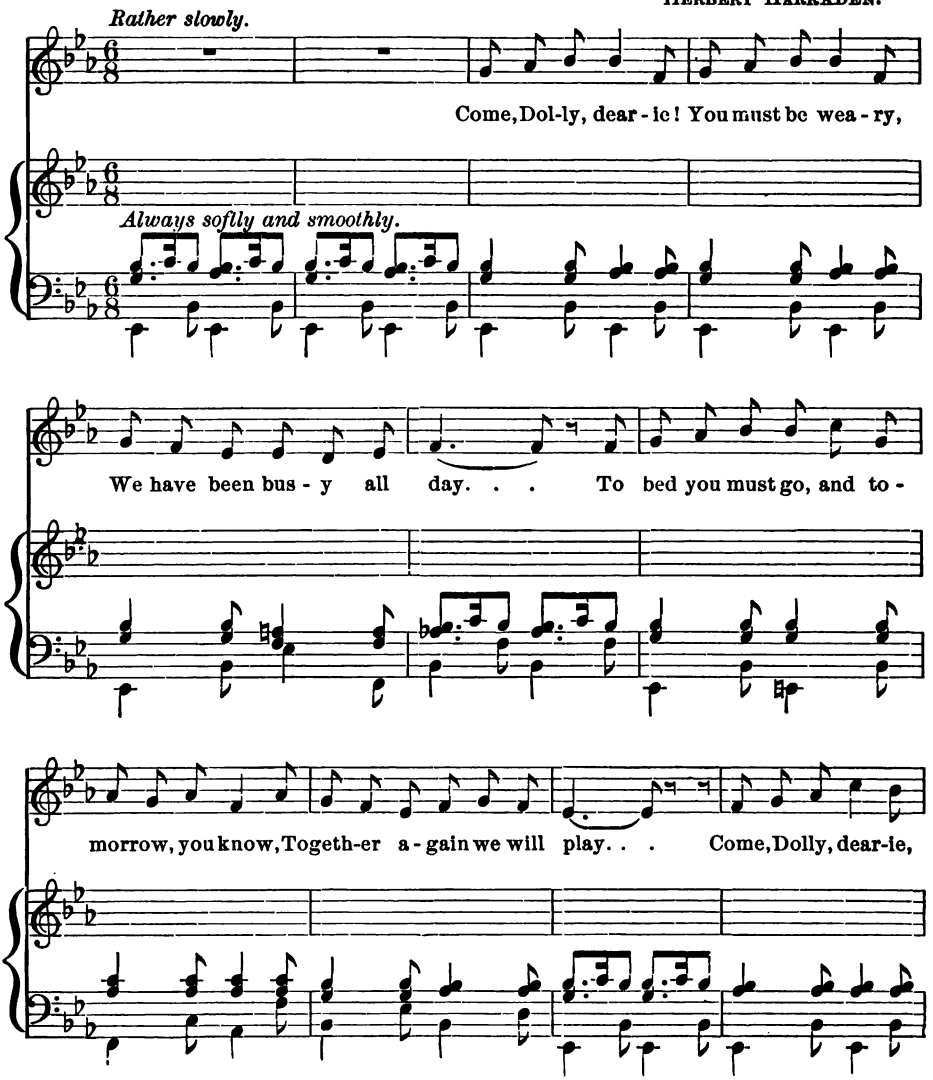
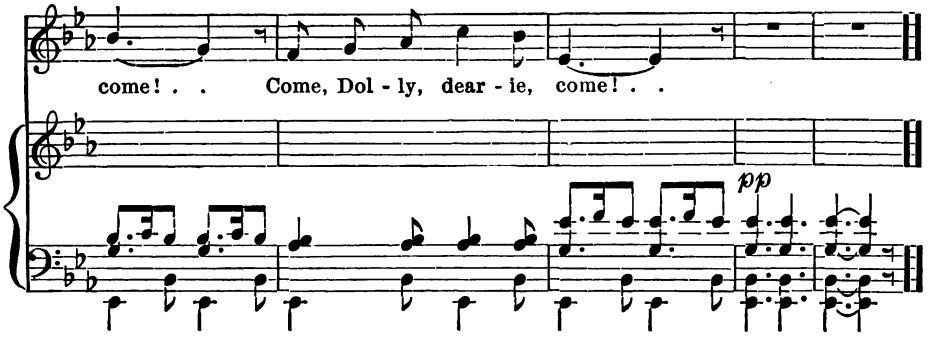
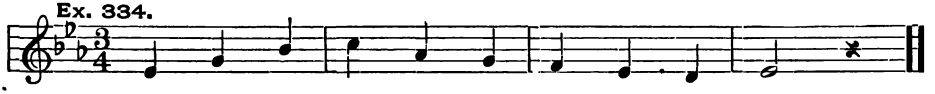


Chromatic Tone. 𝄐 Hold. 𝅗𝅥 equals 𝅗𝅥𝅗𝅥 or 𝅗𝅥𝅗𝅥

No. 32. The Tip-Toe Song.

MRS. ORMISTON CHANT.
(From the Golden Boat Songs.)

Softly.
1. Like the gen-tly fall-ing snow Soft - ly we come creeping; Light-ly step-ping
2. Like the low wind on the grass In the twi-light stealing, Not a foot-fall
3. This is ba - by's slumber song, Tell - ing we are near her. If her sleep be
p
as we go, For our ba-by's sleeping Tip - toe, to and fro, Soft-ly we come
as we pass Chil-dren's steps revealing.
short or long Wak-ing we shall hear her.
slower.
as in beginning.
creep-ing; Light - ly step-ping as we go, For our ba - by's sleep-ing.
rall.
a tempo

No. 33. Sleep, Dolly, Dearie!

HERBERT HARRADEN.

Rather slowly.
Come, Dol-ly, dear-ie! You must be wea-ry,
Always softly and smoothly.
We have been bus-y all day. . . To bed you must go, and to-
morrow, you know, Togeth-er a-gain we will play. . . Come, Dolly, dear-ie,

Ex. 334.

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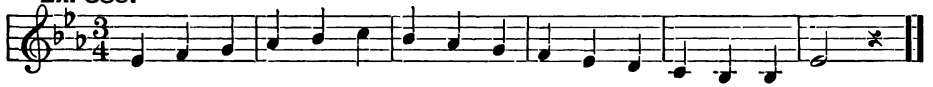
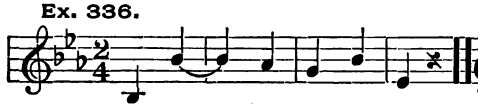
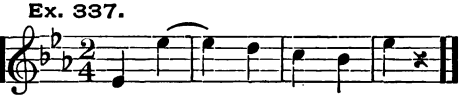
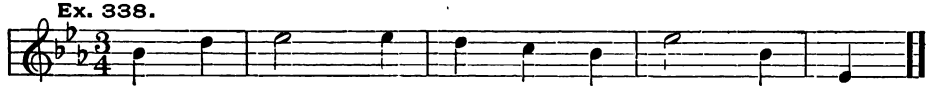

Ex. 336.

Ex. 337.

Ex. 338.

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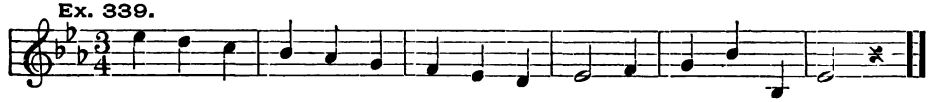
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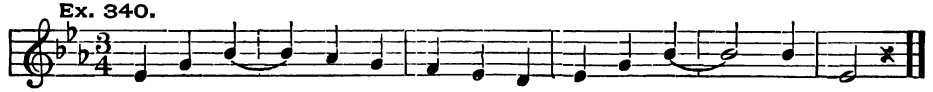
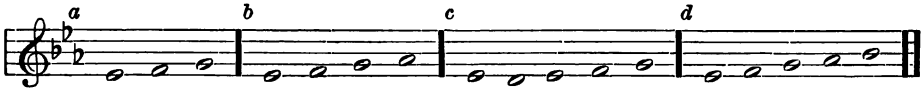
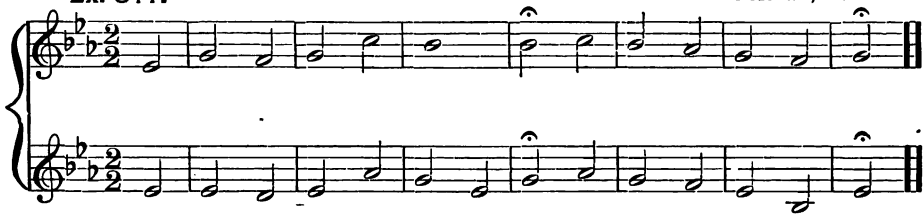
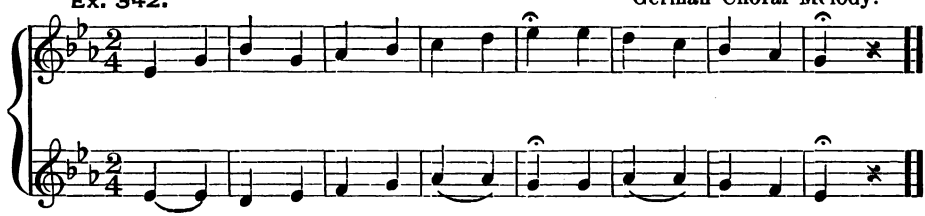
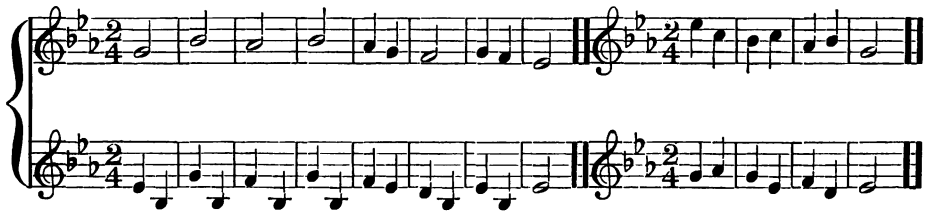
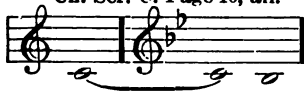
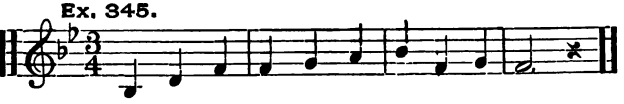

Dictation.

Do is on the first line The signature is

Do.

Exercises.

Ex. 341. German, 1609.

Ex. 342. German Choral Melody.

Ex. 343. Ex. 344.

Tie. equals Hold. equals

Ch. Ser. C. Page 10, all.

Do - o - re do.

Ex. 345.

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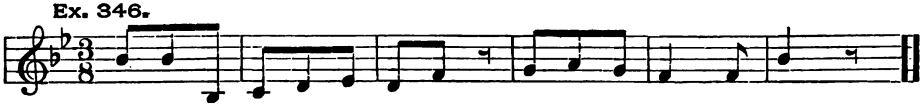
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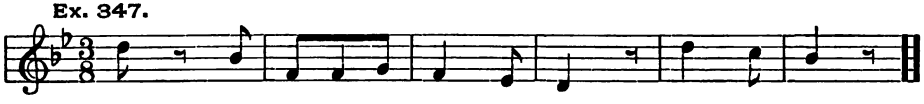
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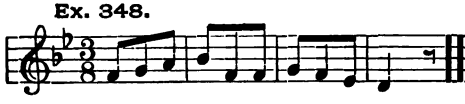
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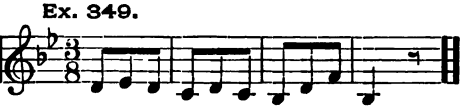
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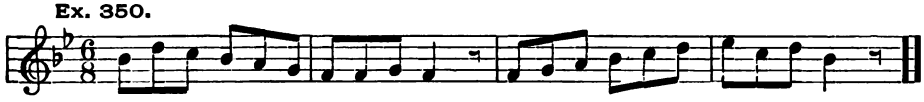
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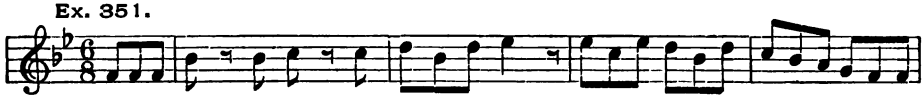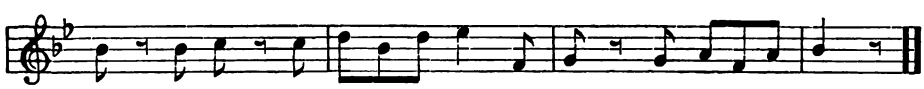
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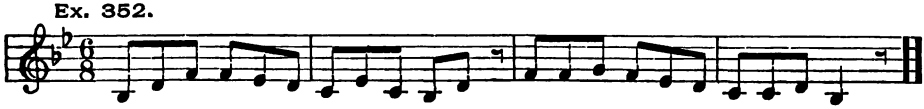
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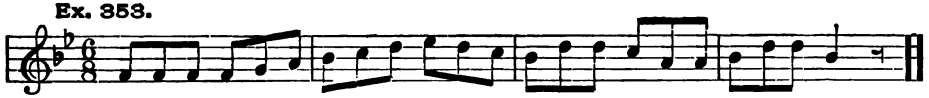
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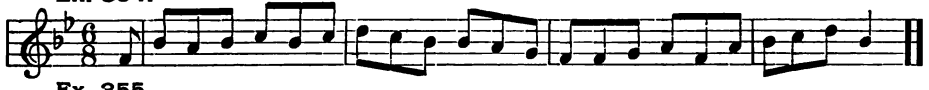
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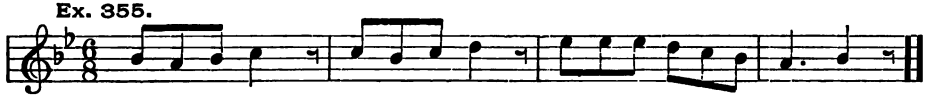
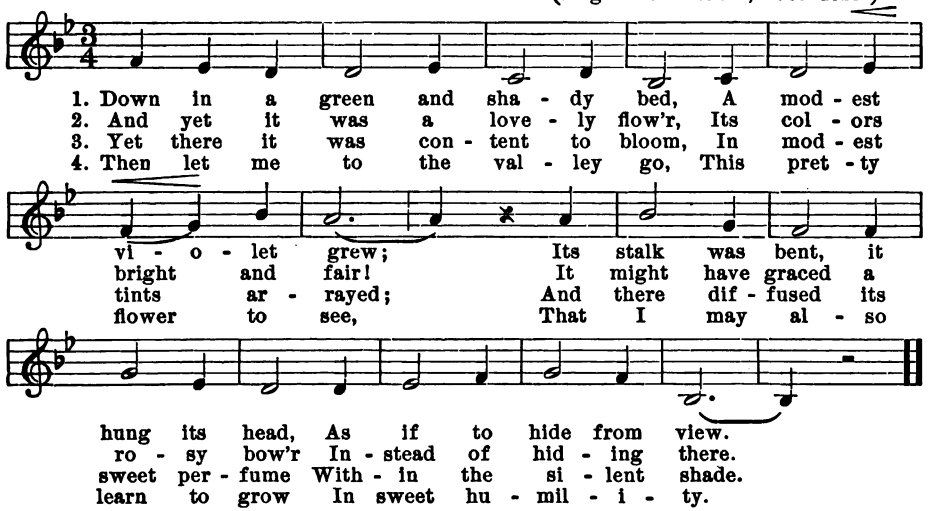
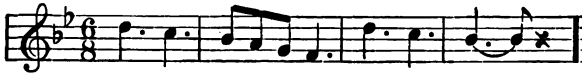
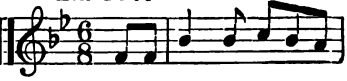
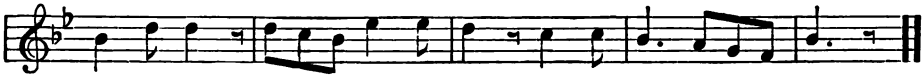

No. 34. The Violet.

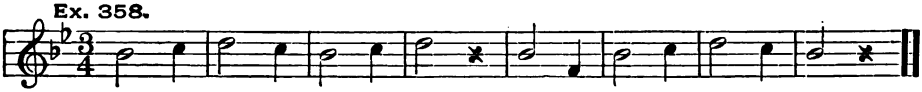
Words by JANE TAYLOR.
(English authoress, 1783–1824.)


1. Down in a green and sha - dy bed, A mod - est vi - o - let grew; Its stalk was bent, it hung its head, As if to hide from view.
2. And yet it was a love - ly flow'r, Its col - ors bright and fair! It might have graced a ro - sy bow'r In - stead of hid - ing there.
3. Yet there it was con - tent to bloom, In mod - est tints ar - rayed; And there dif - fused its sweet per - fume With - in the si - lent shade.
4. Then let me to the val - ley go, This pret - ty flower to see, That I may al - so learn to grow In sweet hu - mil - i - ty.

 KEY SIGNATURE OF B♭. 6/8 METER SIGNATURE.

Ex. 356.

Ex. 357.



Ex. 358.

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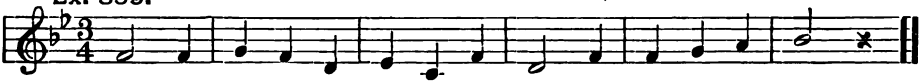
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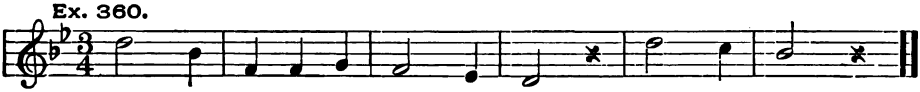
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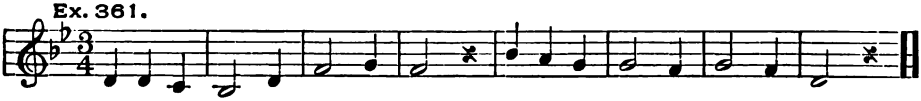
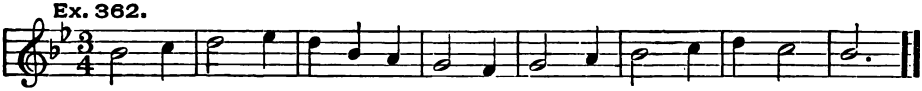
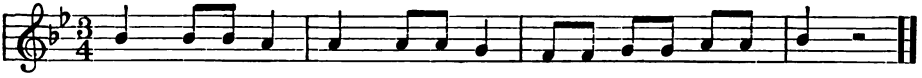
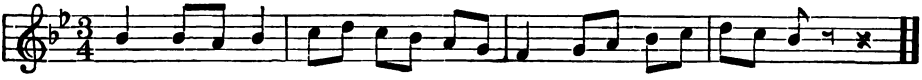
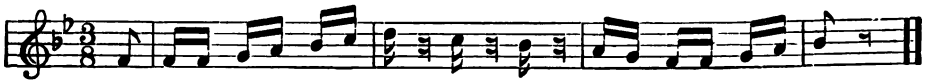
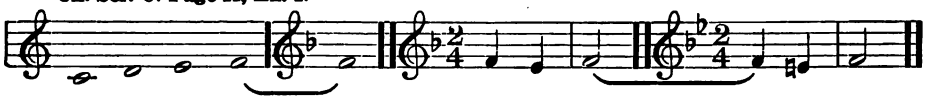
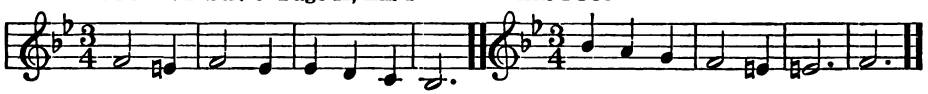
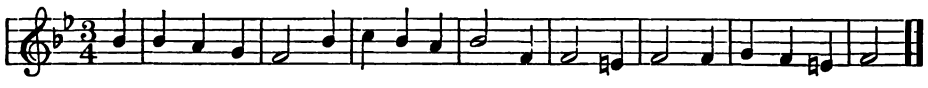
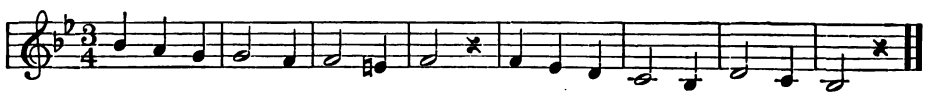
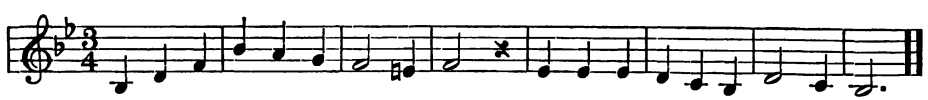
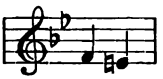

Ex. 362.

Ex. 363. Ch. Ser. C. Page 6, Exs. 3 and 4.

Ex. 364.

Ex. 365. Ch. Ser. C. Page 10, Ex. 3.

The sixteenth rest (𝄿) in Exercise 365 makes the note before it short. If the pupils find this exercise difficult, allow them to sing it as if the notes were eighth notes, making them very short and slightly separated, and they will thus get the effect of the rest.

Ch. Ser. C. Page 11, Ex. 1.

Ex. 366.

Ex. 367.

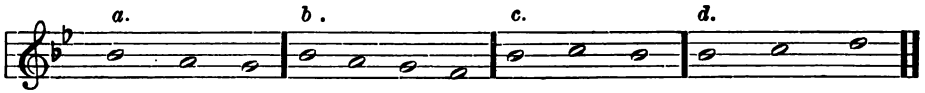
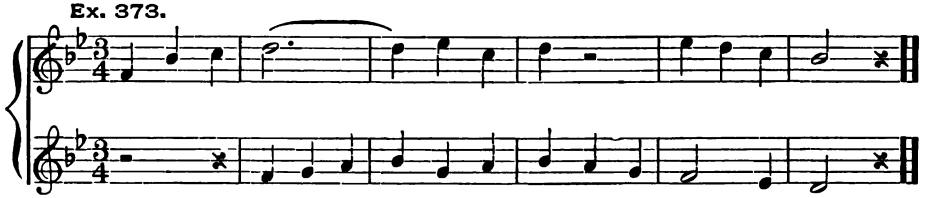
Ex. 368. Ch. Ser. C. Page 12, Ex. 4.

Ex. 369.

Ex. 370.

Ex. 371.

Ex. 372.

♪ Eighth Note. 𝅘𝅥𝅯 Sixteenth Note. 𝄾 Eighth Rest. 𝄿 Sixteenth Rest. ♮ Natural.  Chromatic Tone.

Dictation.

Do is on the third line The signature is

Do.

Exercises.

Ex. 373.

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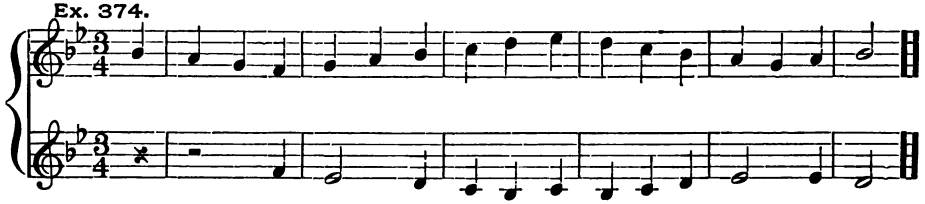
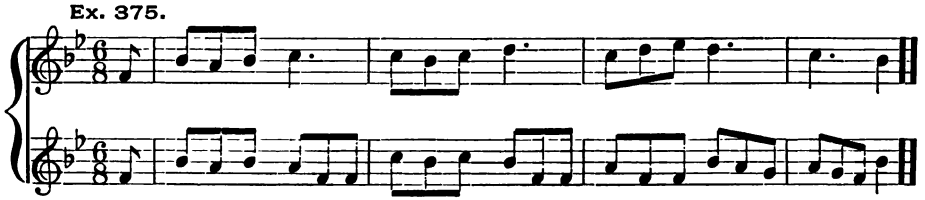
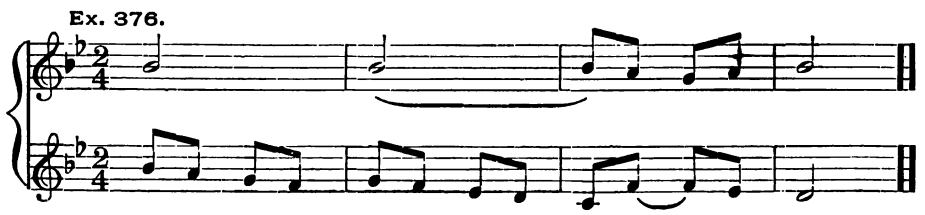
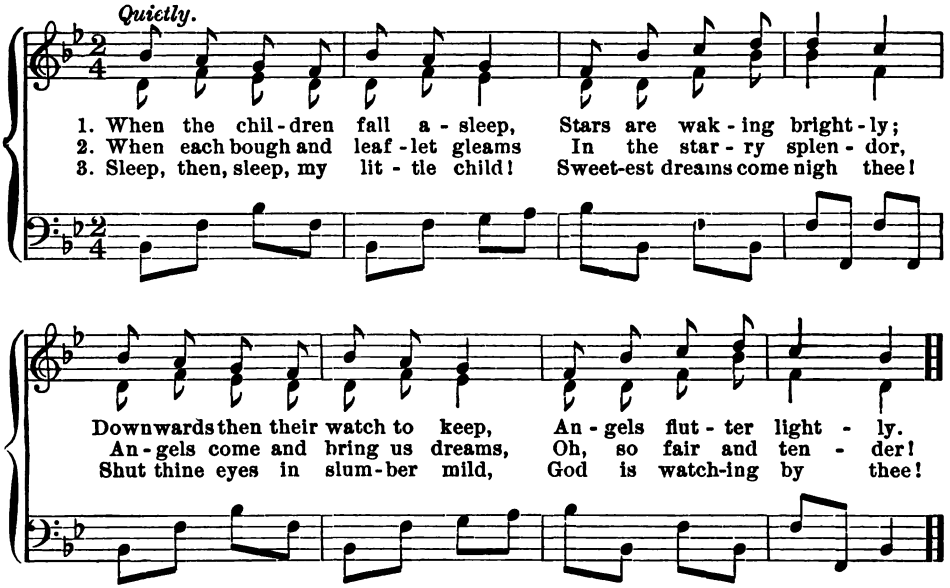
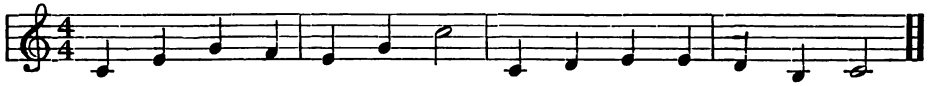

Ex. 375.

Ex. 376.

No. 35. When the Children fall Asleep.

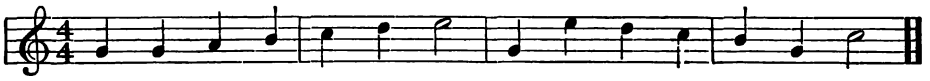
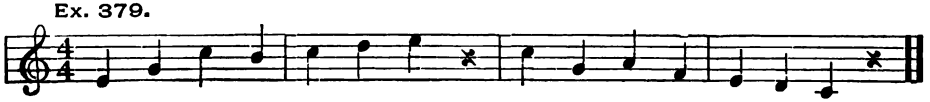
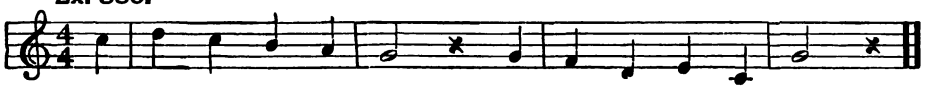
(AT NIGHTFALL.)

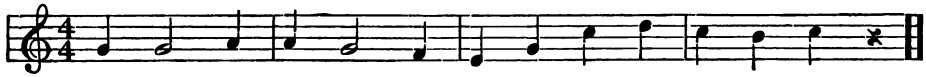
AMALIE FELTHENSAL.


Quietly.
1. When the chil-dren fall a-sleep, Stars are wak-ing bright-ly;
2. When each bough and leaf-let gleams In the star-ry splen-dor,
3. Sleep, then, sleep, my lit-tle child! Sweet-est dreams come nigh thee!
Downwards then their watch to keep, An-gels flut-ter light-ly.
An-gels come and bring us dreams, Oh, so fair and ten-der!
Shut thine eyes in slum-ber mild, God is watch-ing by thee!

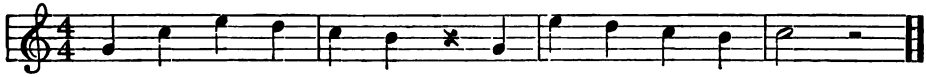
Ex. 377. Ch. Ser. C. Page 4, Ex. 5.

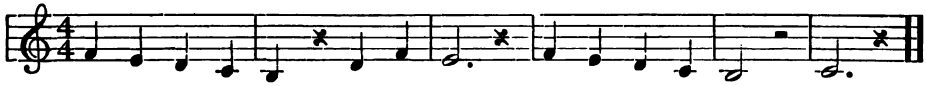
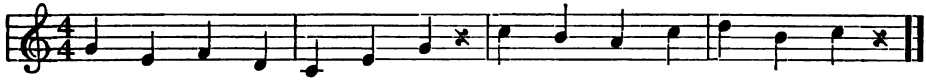
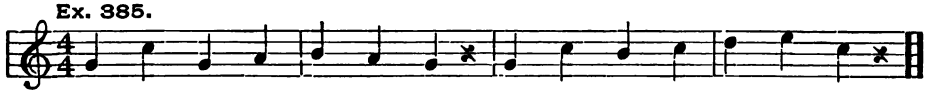


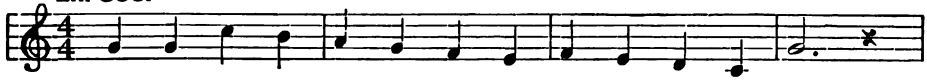
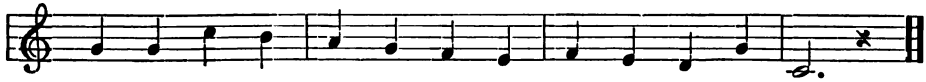
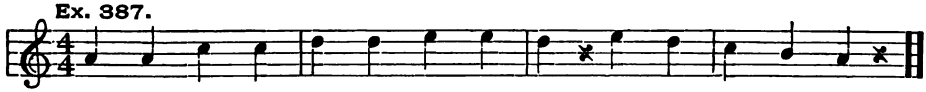
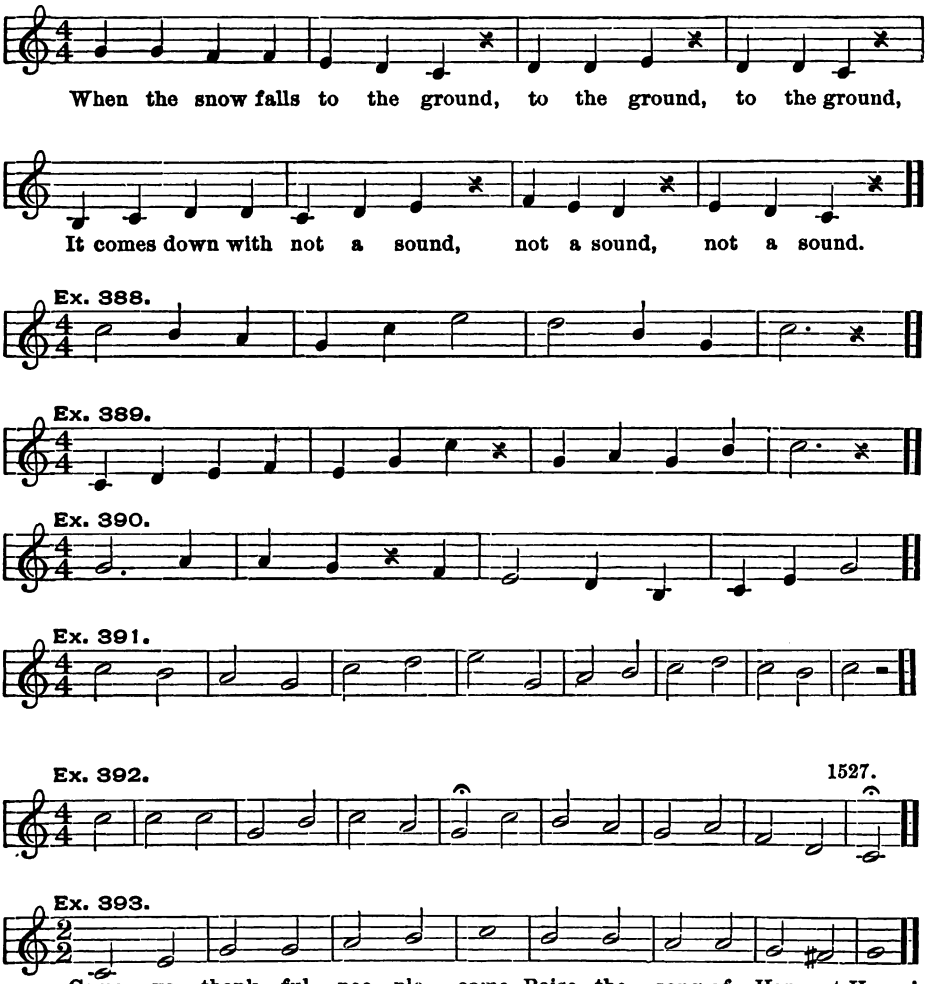
Ex. 378.

Ex. 379.

Ex. 380.

Ex. 381.



Ex. 382.

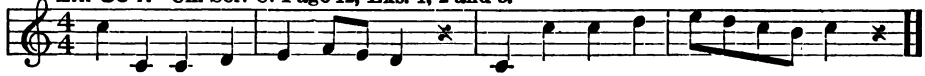


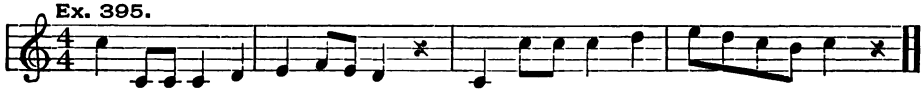
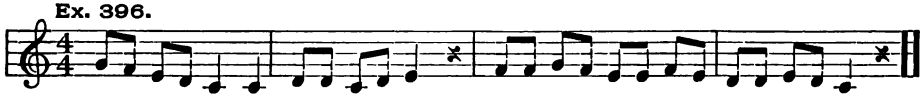
Ex. 383.

Ex. 384.

Ex. 385.

All is safe - ly gath - ered in, Ere the win - ter storms be - gin.

Ex. 386. DANISH.

Ex. 387.

No. 36. Silence.

When the snow falls to the ground, to the ground, to the ground,
It comes down with not a sound, not a sound, not a sound.
Ex. 388.
Ex. 389.
Ex. 390.
Ex. 391.
Ex. 392.
1527.
Ex. 393.
Come, ye thank - ful peo - ple, come, Raise the song of Har-vest Home!

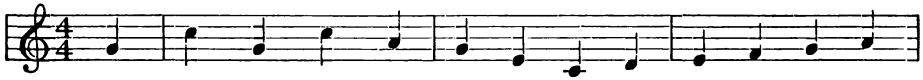
𝅝 WHOLE NOTE. 𝄻 WHOLE REST. > Indicates an accent.

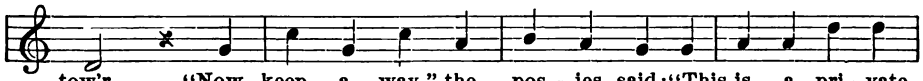
Ex. 394. Ch. Ser. C. Page 12, Exs. 1, 2 and 3.

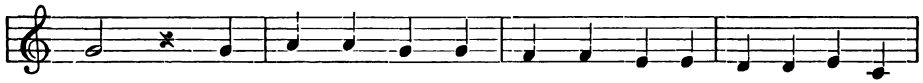
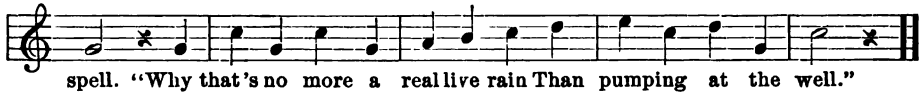


Ex. 395.

Ex. 396.

No. 37. Watering the Flowers.

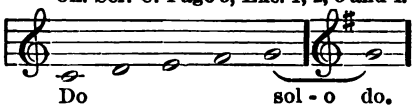
Words from St. Nicholas.

Brightly, marking the accent.

"Ah, there's the rain," piped Rob - in Red, Perched in his peach-tree

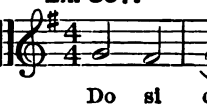


tow'r. "Now keep a - way," the pos - ies said; "This is a pri - vate

show'r." The Rob - in looked, and looked a - gain, And then he thought a

spell. "Why that's no more a real live rain Than pumping at the well."

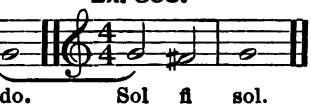
Ch. Ser. C. Page 5, Exs. 1, 2, 3 and 4.

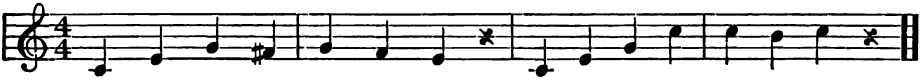
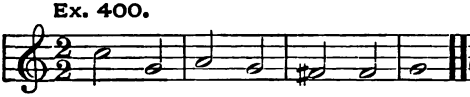
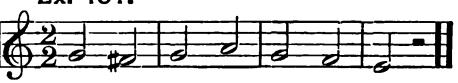


Ex. 397.



Ex. 398.



Ex. 399. Ch. Ser. C. Page 6, Ex. 1.

Ex. 400.

Ex. 401.

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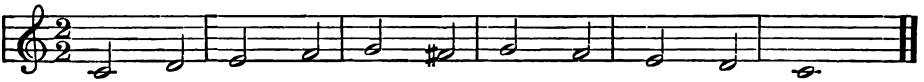
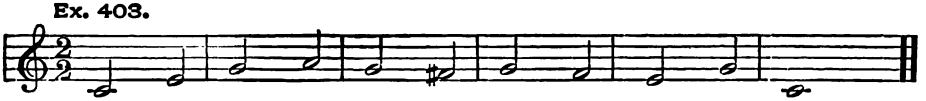
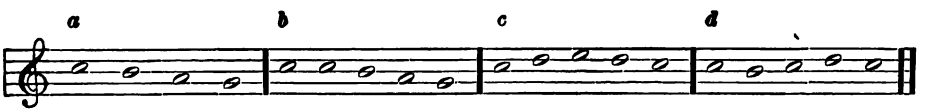
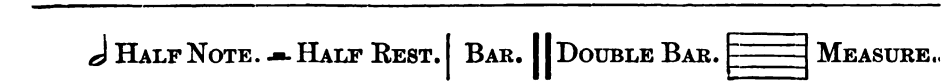

Ex. 403.

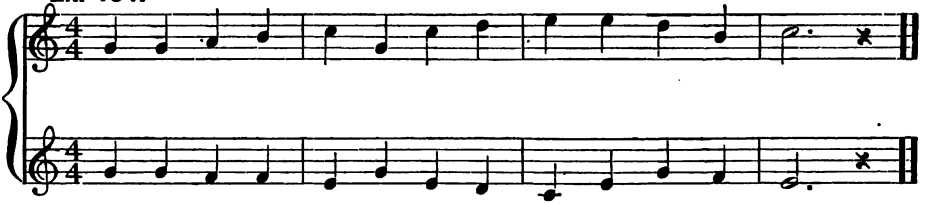
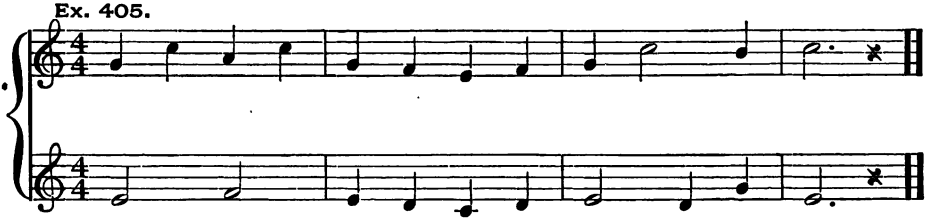
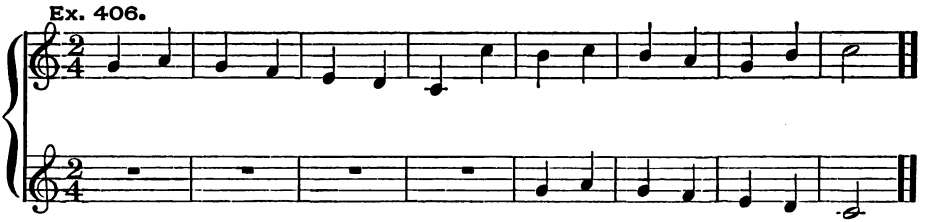
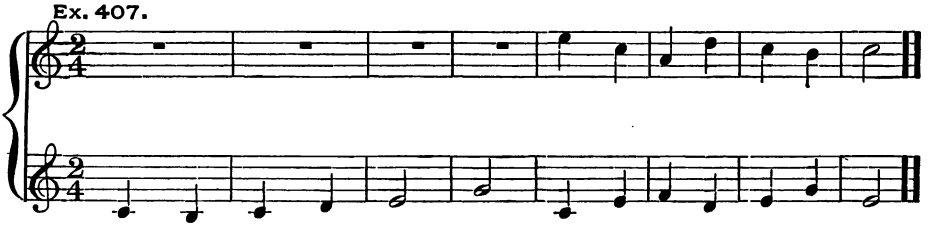
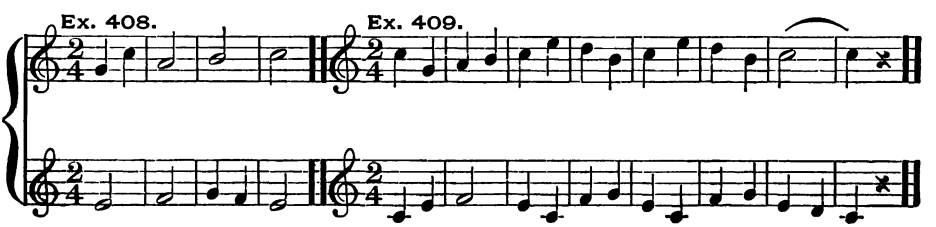


Dictation.

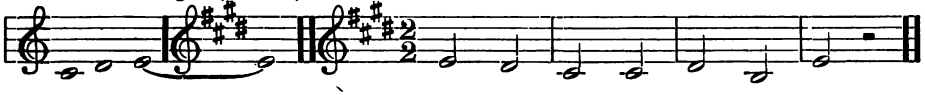
Do is on the third space The signature is

Do.

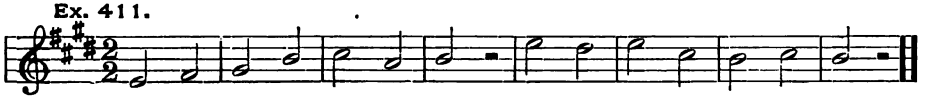
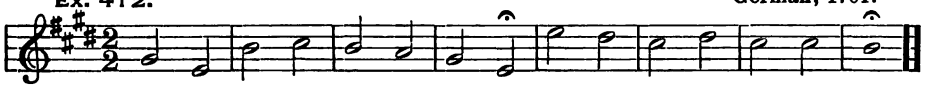
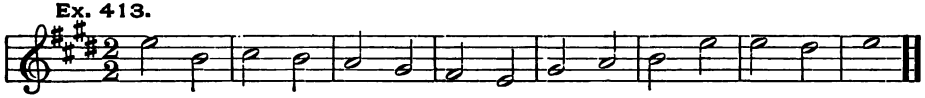
Exercises.



Ex. 404.

Ex. 405.

Ex. 406.

Ex. 407.

Ex. 408.

Ex. 409.

Ch. Ser. C. Page 16, Ex. 3*a*, *d*. Ex. 410.



Do re mi - i - o do.

Ex. 411.

Ex. 412. German, 1704.

Ex. 413.

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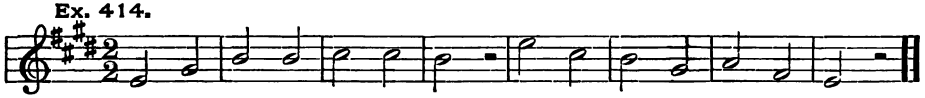
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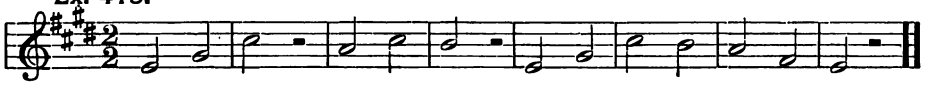
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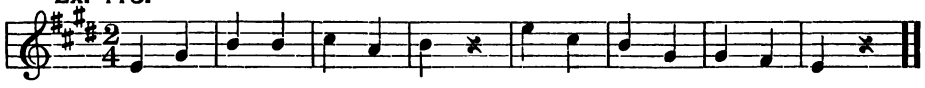
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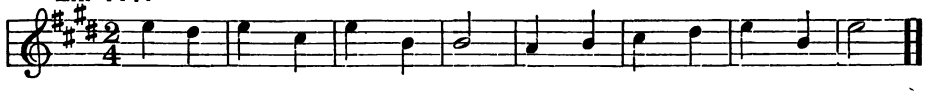
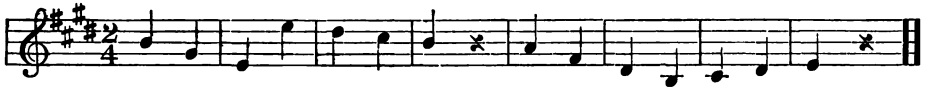
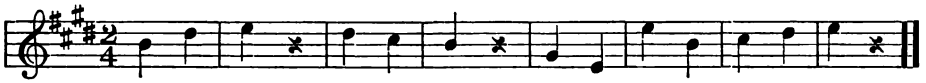
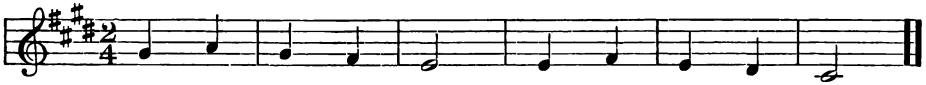
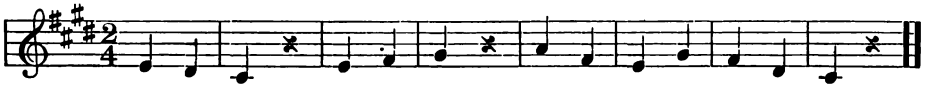
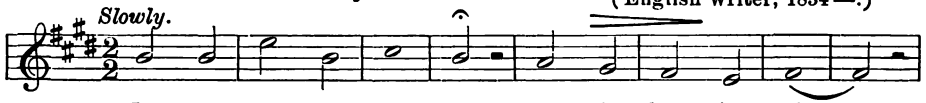
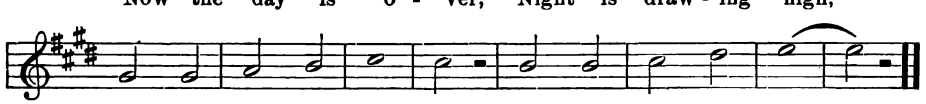
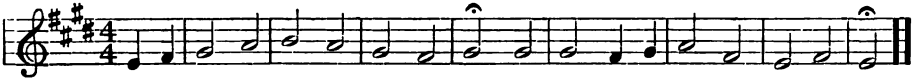
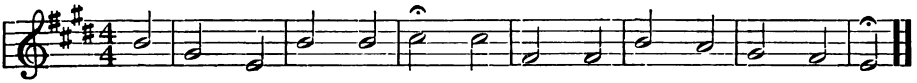

$\frac{2}{2}$ Meter Signature. ♯ Sharp.

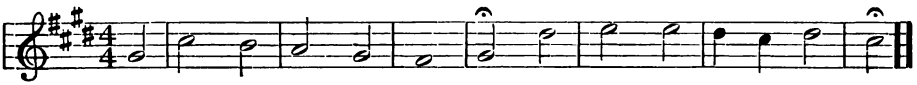
Ex. 418.

Ex. 419.

Ex. 420. Ch. Ser. C. Page 11, Exs. 6 and 7.

Ex. 421.

No. 38. Now the Day is Over.

Words by S. Baring-Gould.
(English writer, 1834—.)

Slowly.



Ex. 422. German, NICOLAUS DECIUS, 1540.

Ex. 423.



Ex. 424. German, HANS LEO HASSLER, 1601.

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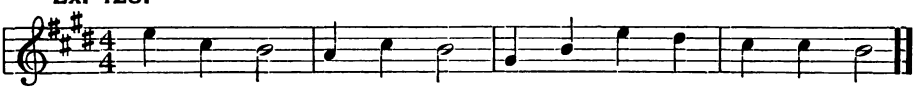

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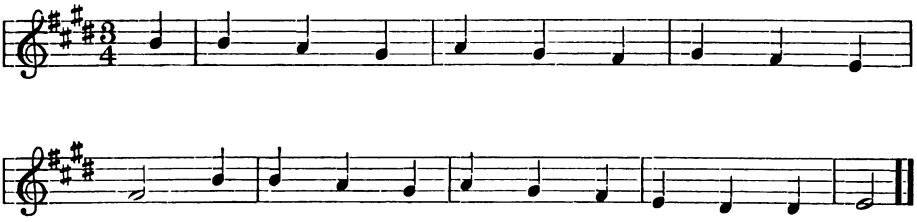
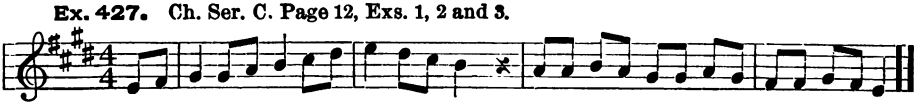

Ex. 427. Ch. Ser. C. Page 12, Exs. 1, 2 and 3.

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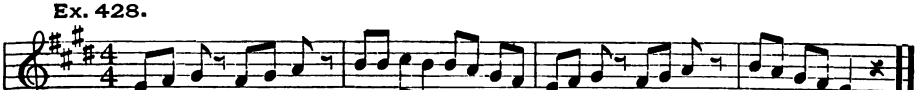
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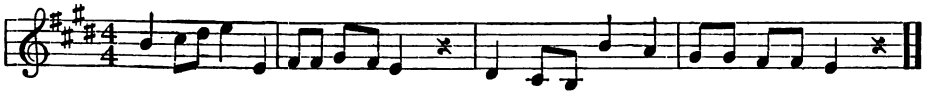
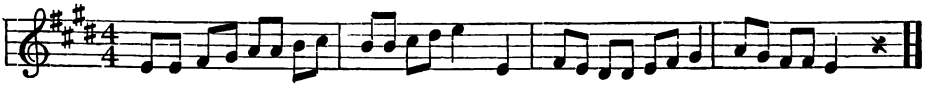
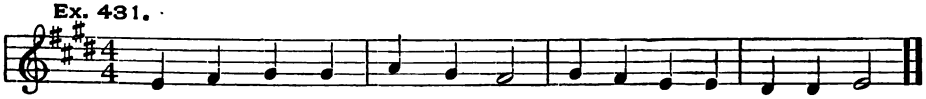
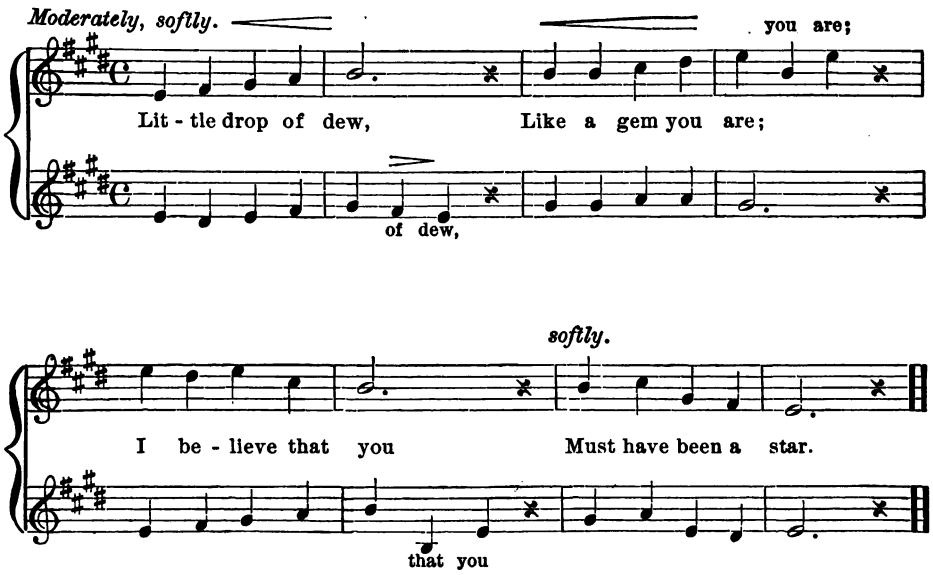

Ex. 430.

Ex. 431.

No. 39. Little Drop of Dew.

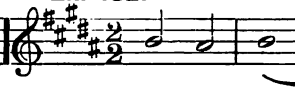


HOLD.

Ch. Ser. C. Page 15, all.

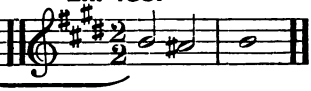
Do si - i - o do.

Ex. 432.

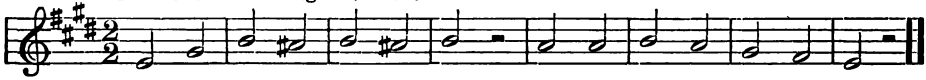
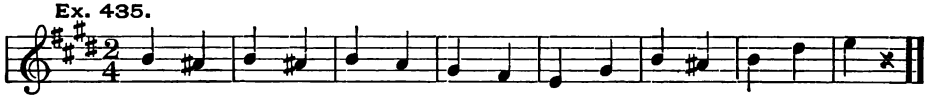


Do si do

Ex. 433.



Sol fi sol.

Ex. 434. Ch. Ser. C. Page 16, Ex. 3.

Ex. 435.

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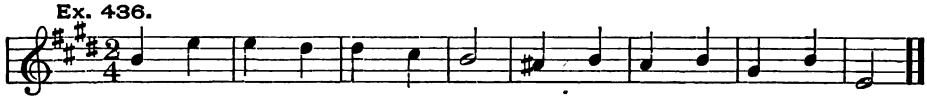
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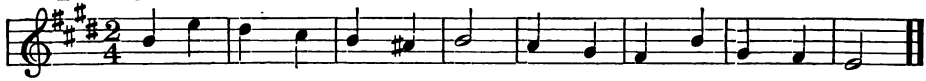
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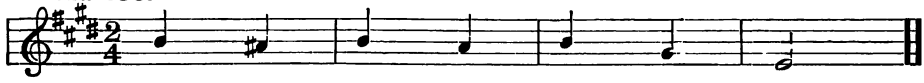
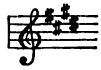
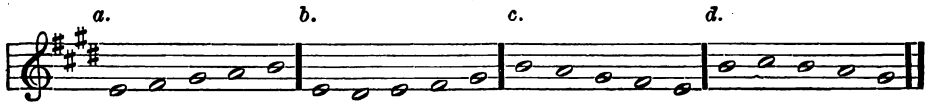
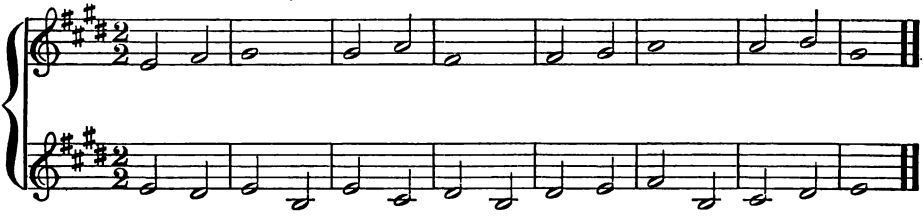

Dictation.

Do is on the first line

Do.

The signature is

Exercises.

Ex. 439. Ch. Ser. C. Page 11, Ex. 5.

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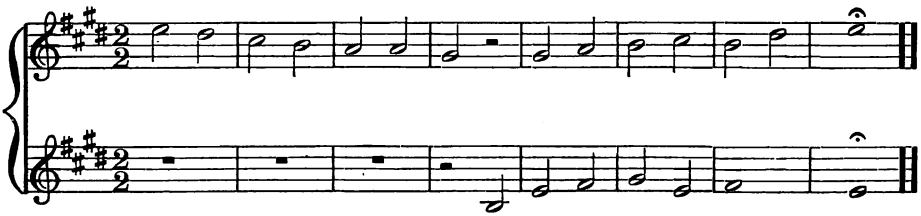
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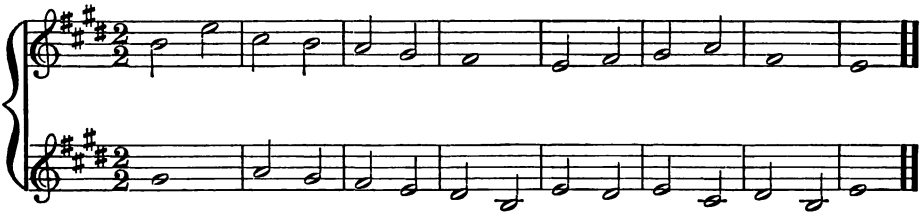
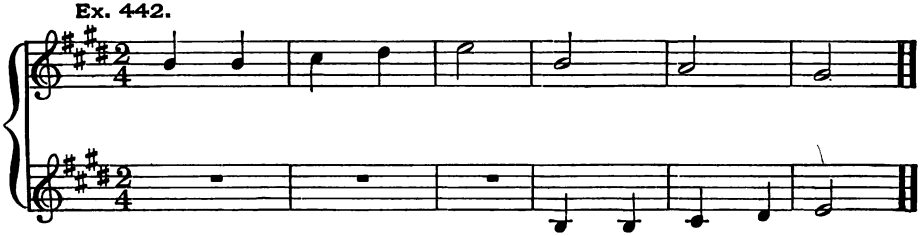
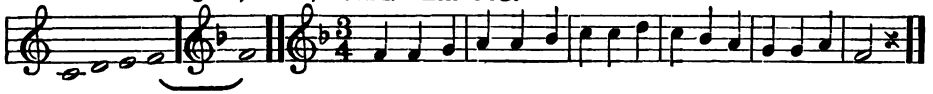
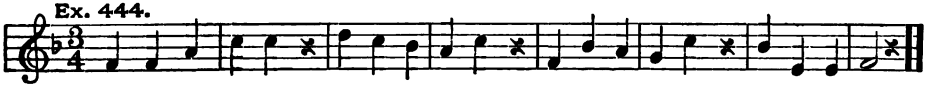
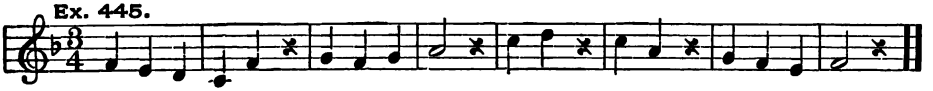
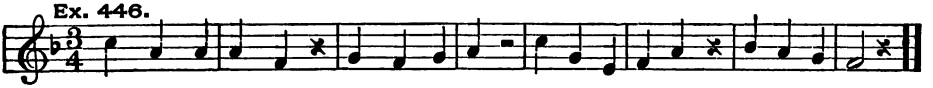
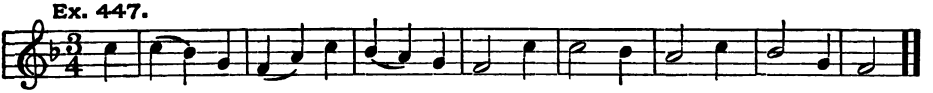
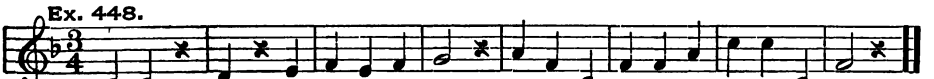
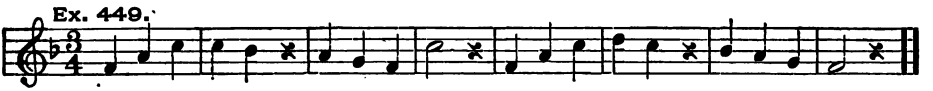
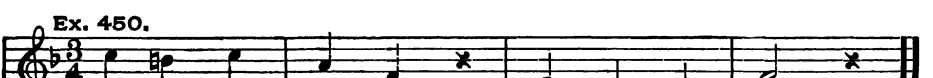
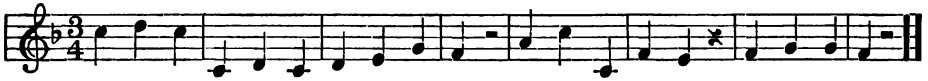
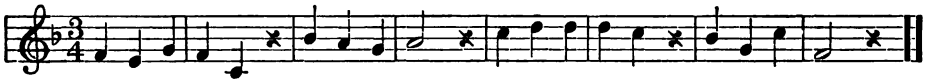

Ex. 442.

Ch. Ser. C. Page 16, Exs. 1, 2 and 4. Ex. 443.



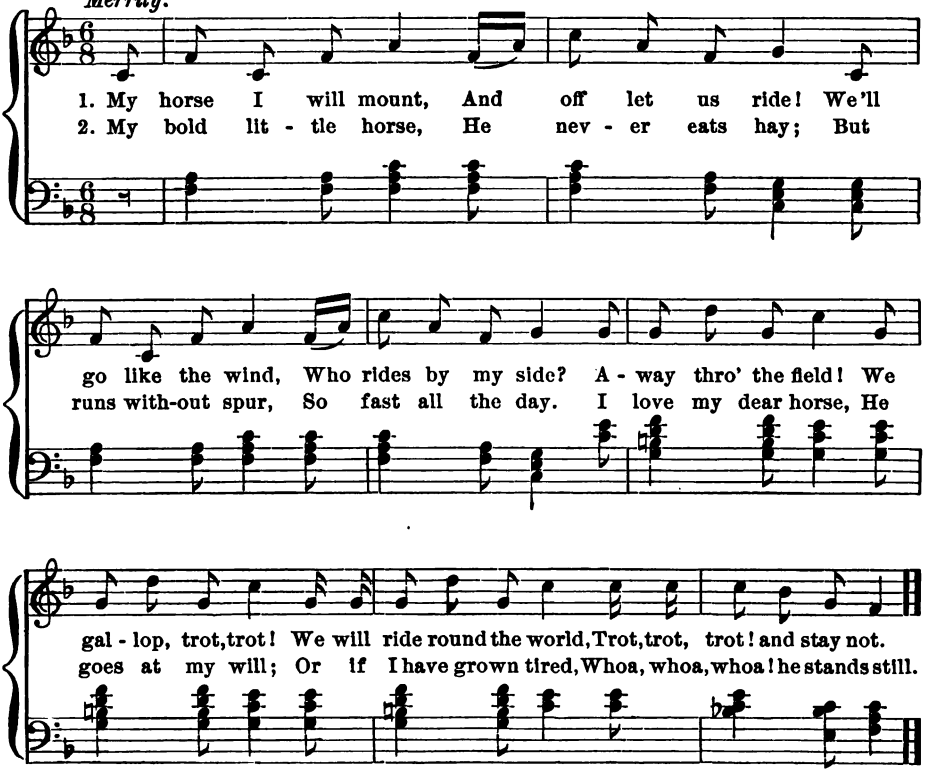
Do fa-a o do.

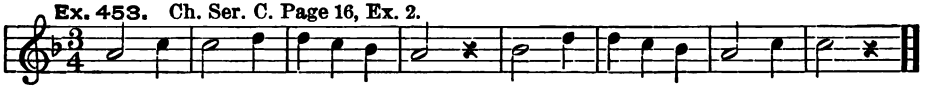
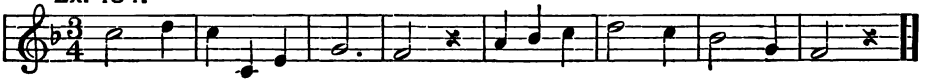
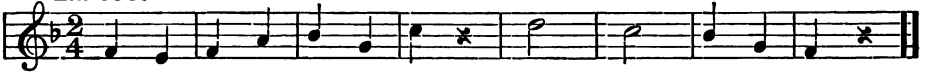
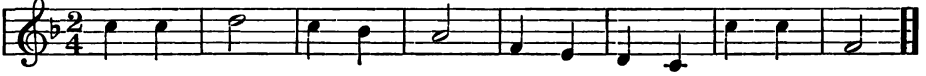
Ex. 444.

Ex. 445.

Ex. 446.

Ex. 447.

I nev - er see the ris - ing sun; 'T is up be - fore my sleep is done.

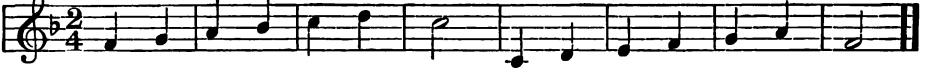
Ex. 448.

Ex. 449.

Ex. 450.

Ex. 451.

Ex. 452.

No. 40. The Little Horseman.

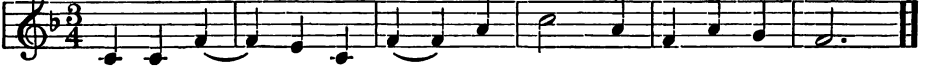
Words by HOFFMAN VON FALLERSLEBEN. (German Poet, 1788–1874.)

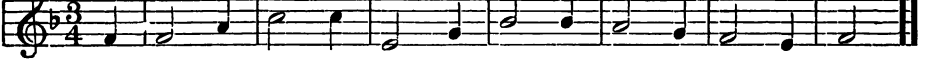
Music by AMALIE FELTHENSAL.

Merrily.

1. My horse I will mount, And off let us ride! We'll
2. My bold lit - tle horse, He nev - er eats hay; But
go like the wind, Who rides by my side? A - way thro' the field! We
runs with-out spur, So fast all the day. I love my dear horse, He
gal - lop, trot, trot! We will ride round the world, Trot, trot, trot! and stay not.
goes at my will; Or if I have grown tired, Whoa, whoa, whoa! he stands still.

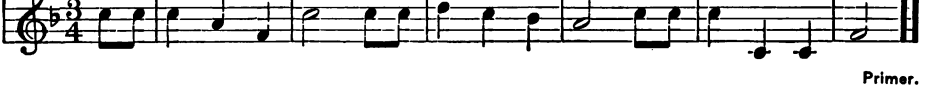
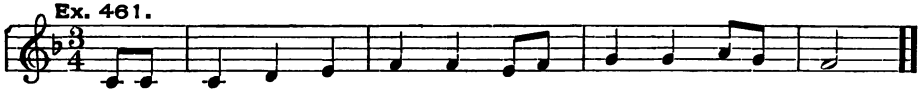
Ex. 453. Ch. Ser. C. Page 16, Ex. 2.

Ex. 454.

Ex. 455.

Ex. 456.

Ex. 457.

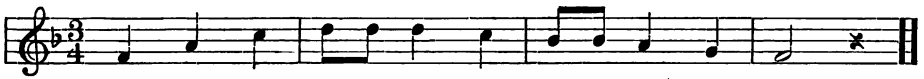


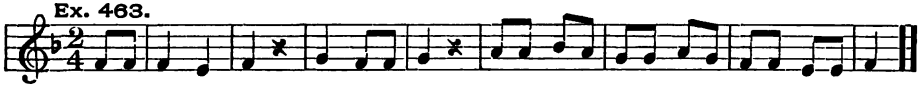
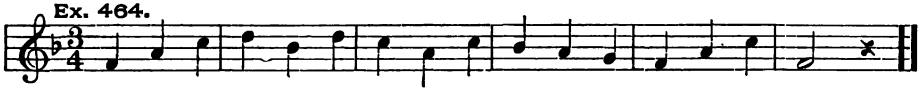
Ex. 458.

Ex. 459.



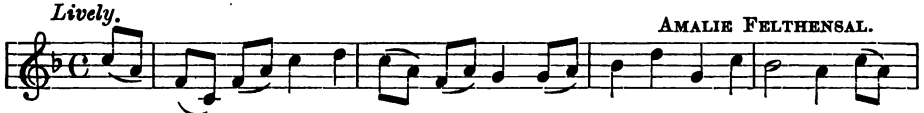
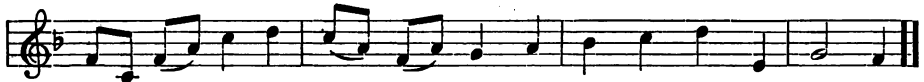
The win - t'ry sun is off to bed, Be - fore we have our tea.

Ex. 460. Ch. Ser. C. Page 16, Ex. 4.

Ex. 461.

Ex. 462.

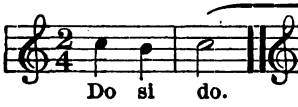
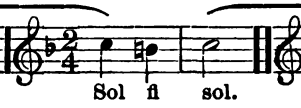
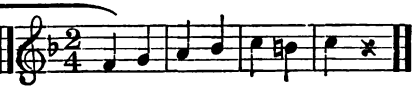
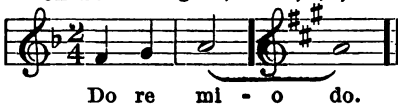
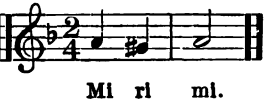
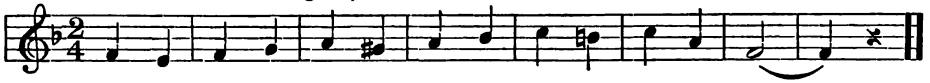
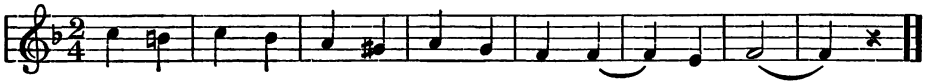
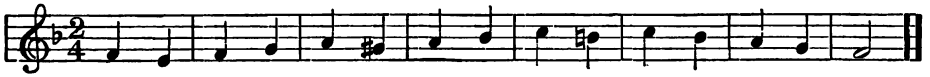
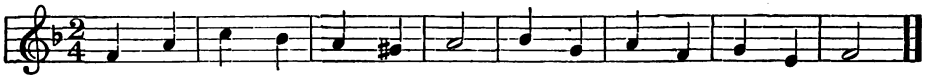


Ex. 463.

Ex. 464.

No. 41. The Bee Works.

Lively.

AMALIE FELTHENSAL.

1. The bee works with a heart-y will, And so we should endeav-or, Al -
2. And hear the birds, they sing their song, As soon as morn comes peeping; So
3. With cheer-ful zeal we work a - way, For then our tasks grow lighter; And

though we are but chil - dren still, To be as bu - sy ev - er.
chil - dren should not ling - er long, Day was not made for sleep - ing.
if we la - bor hard all day, Our play - time seems the bright-er.

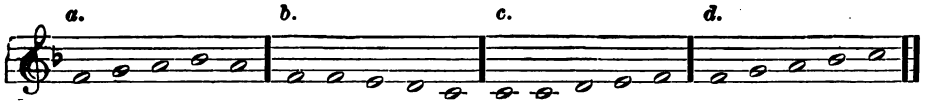
♭ FLAT. $\frac{3}{4}$ METER SIGNATURE. ♩. DOTTED QUARTER NOTE.

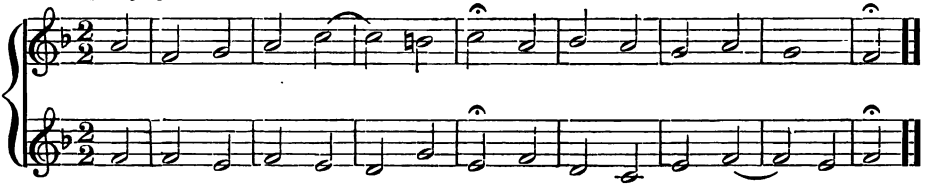
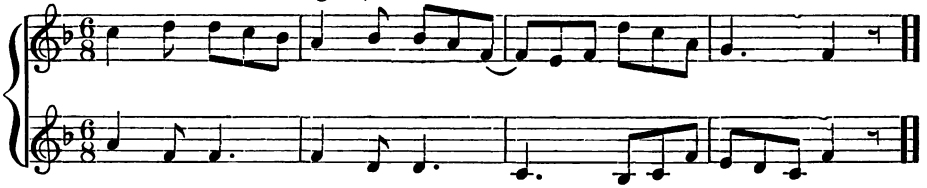
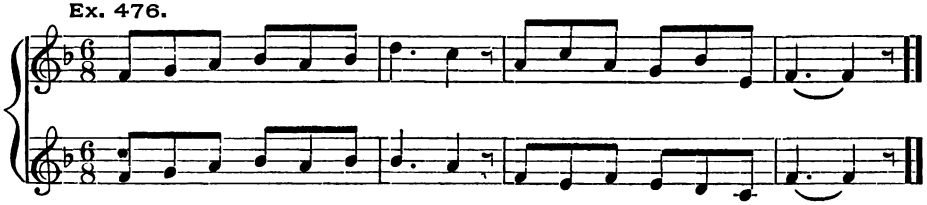
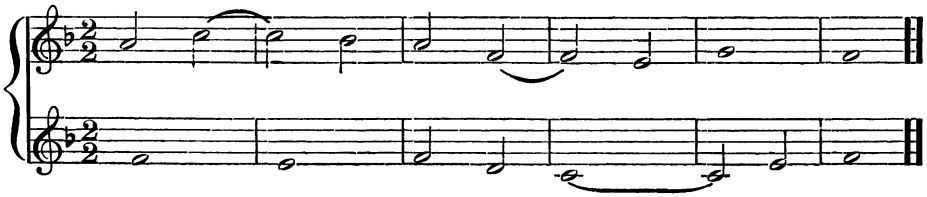
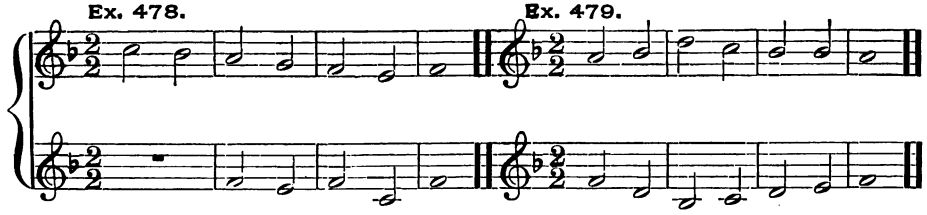
Ex. 465.

Ex. 466.

Ex. 467.

Ch. Ser. C. Page 17, Exs. 1, 2, 3, 4 and 5. Ex. 468.

Ex. 469.

Ex. 470. Ch. Ser. C, Page 18, Ex. 3.

Ex. 471.

Ex. 472.

Ex. 473.

Dictation.

Do in on the first space

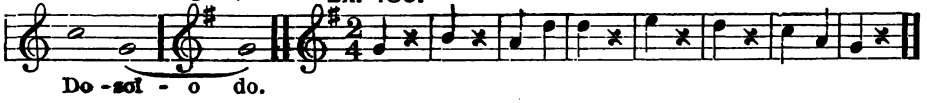
The signature is

Exercises.

a. *b.* *c.* *d.*

♮ NATURAL.

Ex. 474. JOHANN SCHOP, 1640.

Ex. 475. Ch. Ser. C. Page 20, Ex. 4.

Ex. 476.

Ex. 477.

Ex. 478. Ex. 479.

⌒ TIE.

Ch. Ser. C. Page 18, Ex. 4.

Ex. 480.

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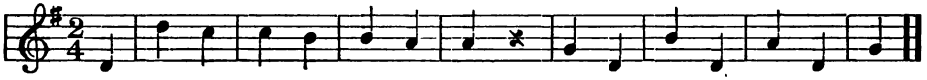
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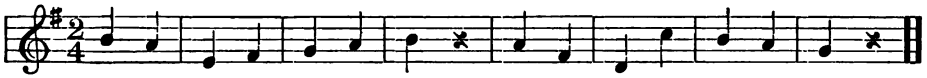
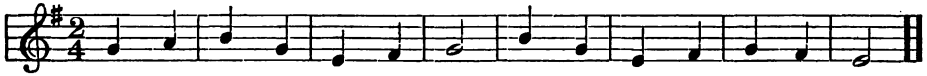
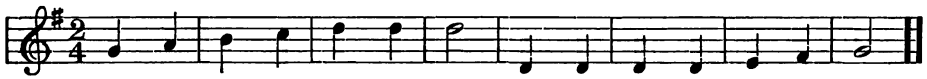

Ex. 483. Ch. Ser. C. Page 19, Exs. 8*a*, *b*.

Ex. 484.

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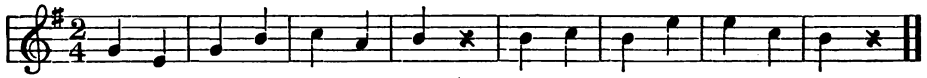
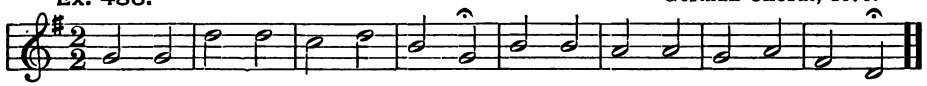
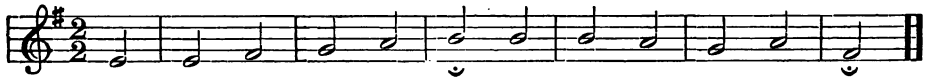
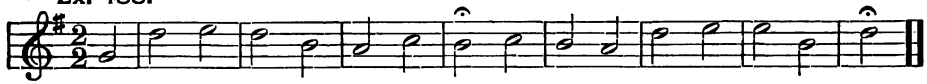
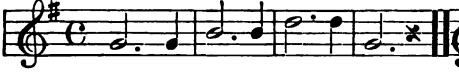
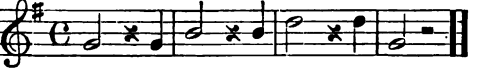
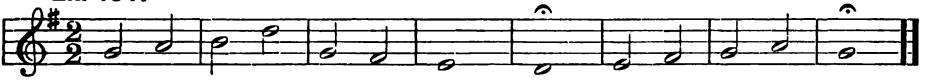
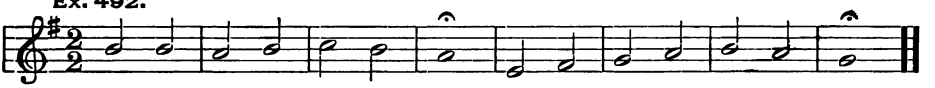

Ex. 486. German Choral, 1676.

Ex. 487. H. Schein, 1627.

Ex. 488.

G Clef. 𝄐 Hold.

Ex. 489.

Ex. 490.

Ex. 491.

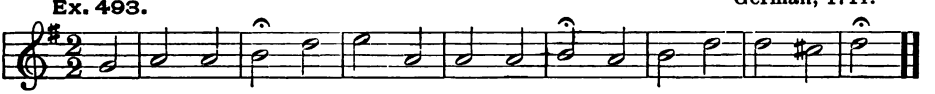
HEINRICH ALBERT, 1643.

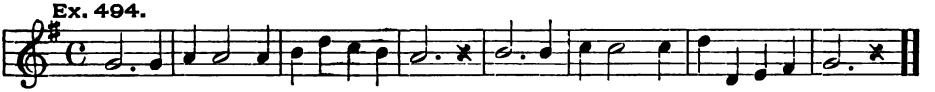
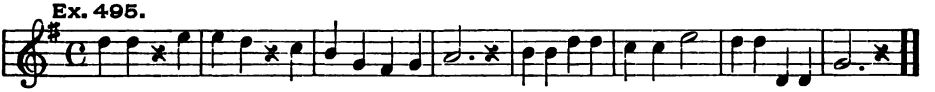
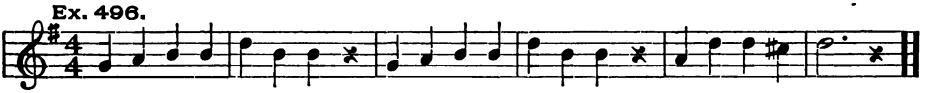


Ex. 492.

IDEM.

Ex. 493.

German, 1714.



Ex. 494.

Ex. 495.

Ex. 496.

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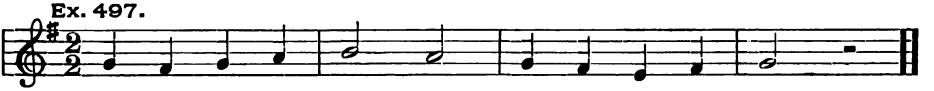
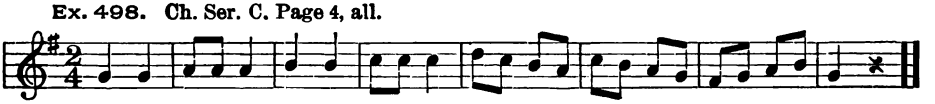
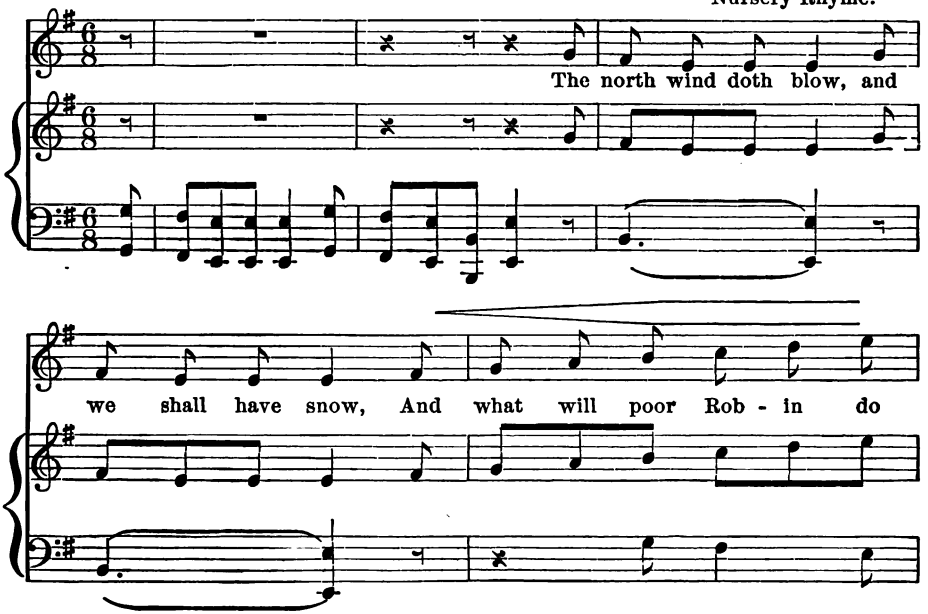
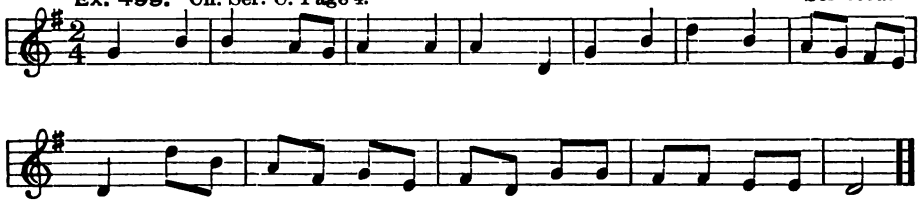
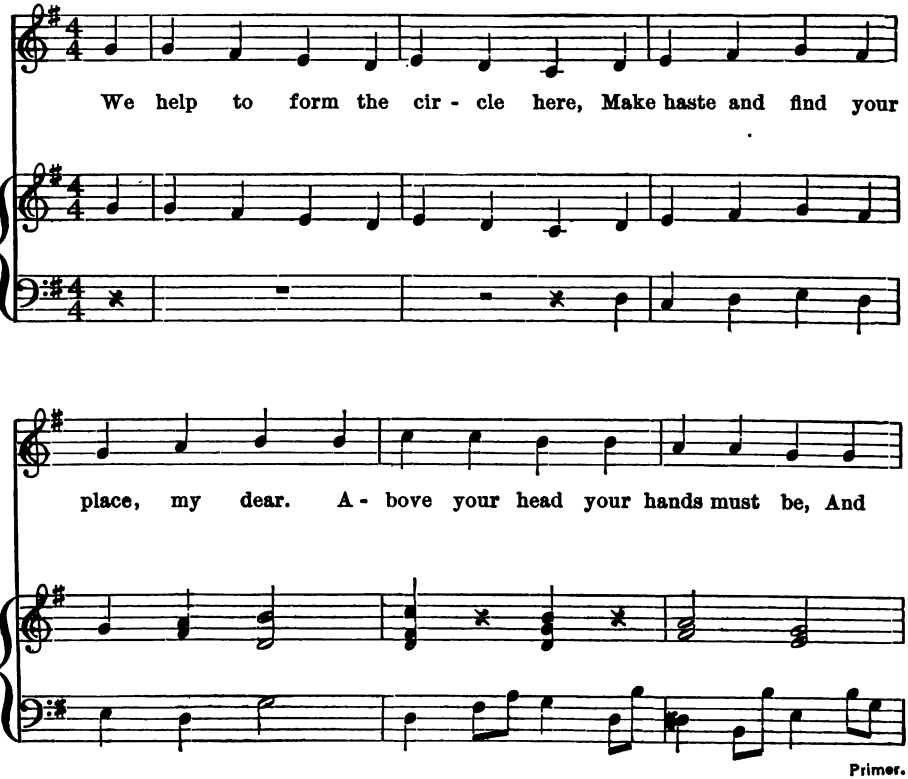
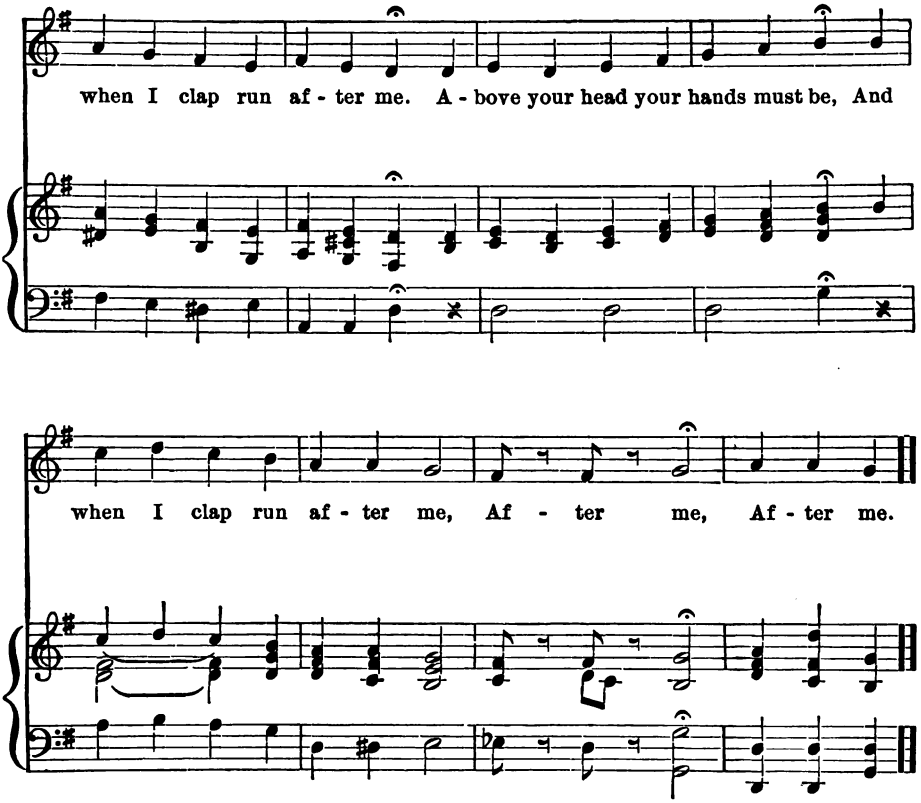
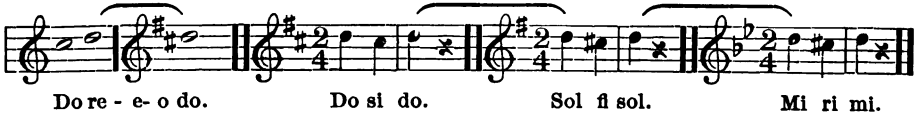

Ex. 498. Ch. Ser. C. Page 4, all.

No. 42. The North Wind doth Blow.

Nursery Rhyme.

then, poor thing? He'll sit in the barn and keep him - self warm, And

tuck his head un - der his wing, poor thing.

Ex. 499. Ch. Ser. C. Page 4. Selected.

No. 43. Run after me!

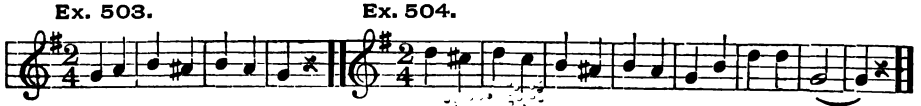
Decisively.

Ch. Ser. C. Page 19, all. Ex. 500.



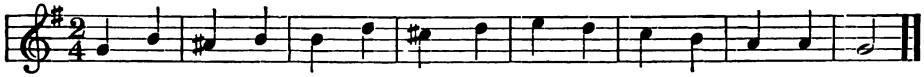
Ex. 501.

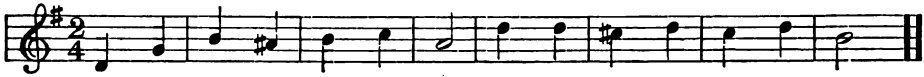
Ex. 502.

Ex. 503.

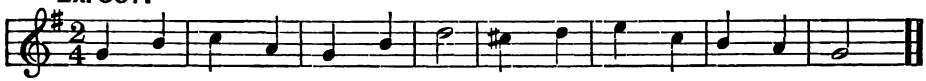


Ex. 504.

Ex. 505.

Ex. 506.



Ex. 507.

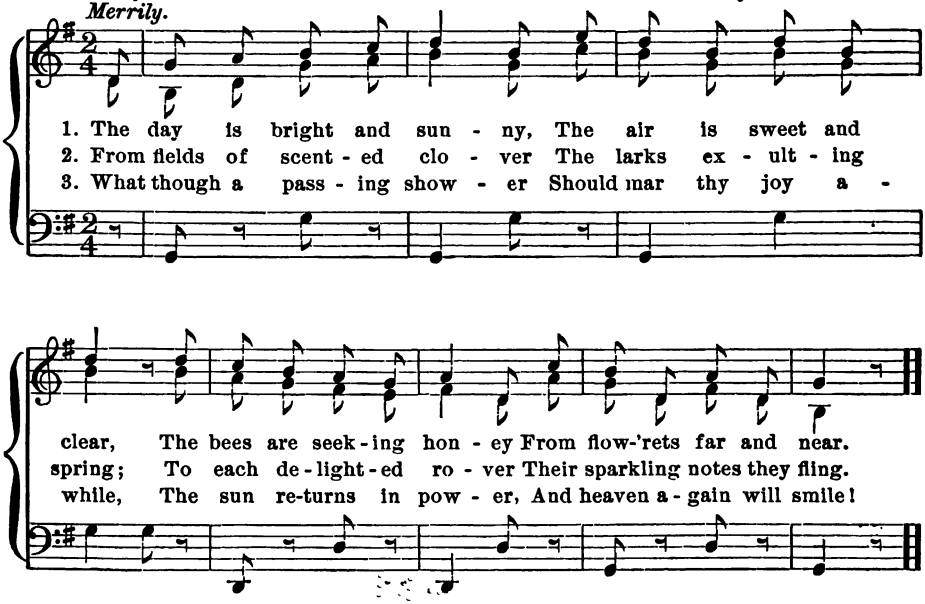


No. 44. The Day is Bright and Sunny.

(EARLY SUMMER-TIME.)

Words by A. J. FOXWELL. Music by C. A. KERN.

Merrily.

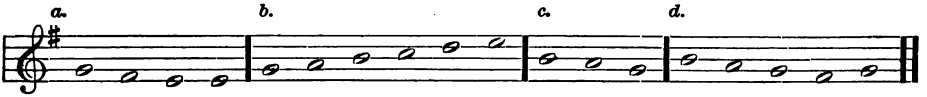

1. The day is bright and sun - ny, The air is sweet and
2. From fields of scent - ed clo - ver The larks ex - ult - ing
3. What though a pass - ing show - er Should mar thy joy a -
clear, The bees are seek - ing hon - ey From flow-'rets far and near.
spring; To each de - light - ed ro - ver Their sparkling notes they fling.
while, The sun re-turns in pow - er, And heaven a - gain will smile!

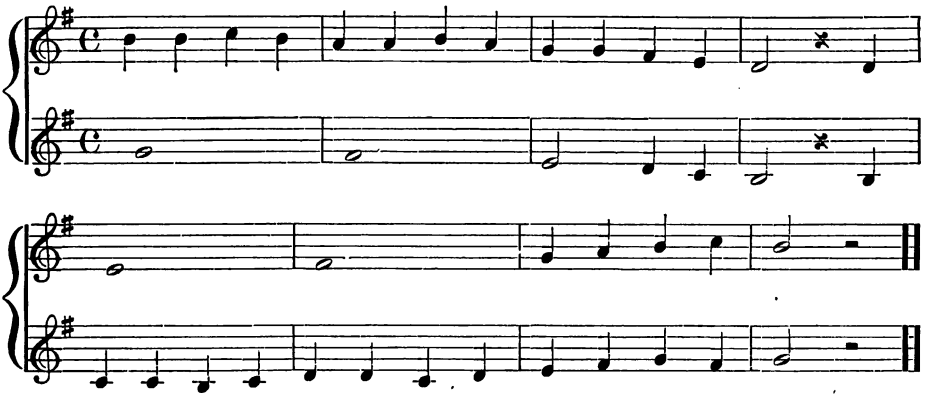
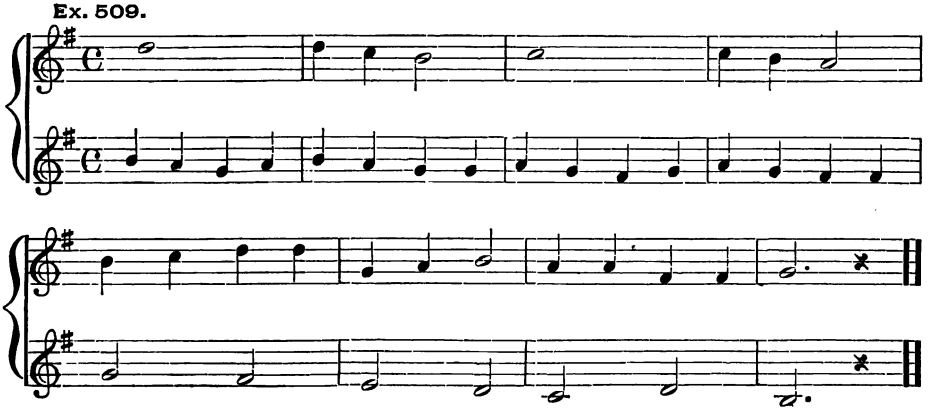
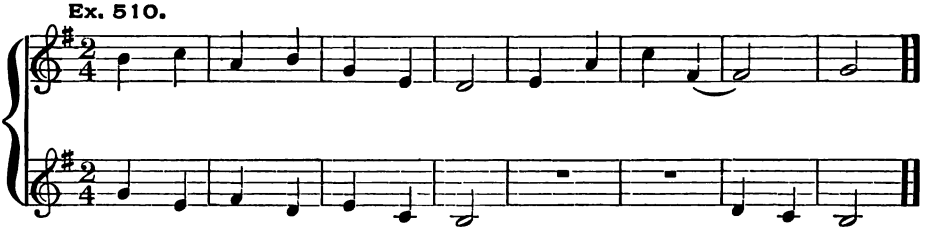
Dictation.

Do is on the second line The signature is

Do.

Exercises.



Ex. 508.

Ex. 509.

Ex. 510.

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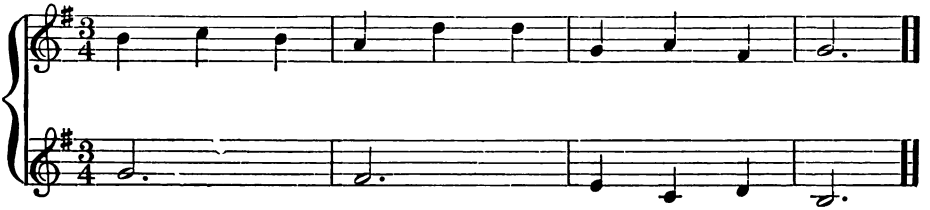
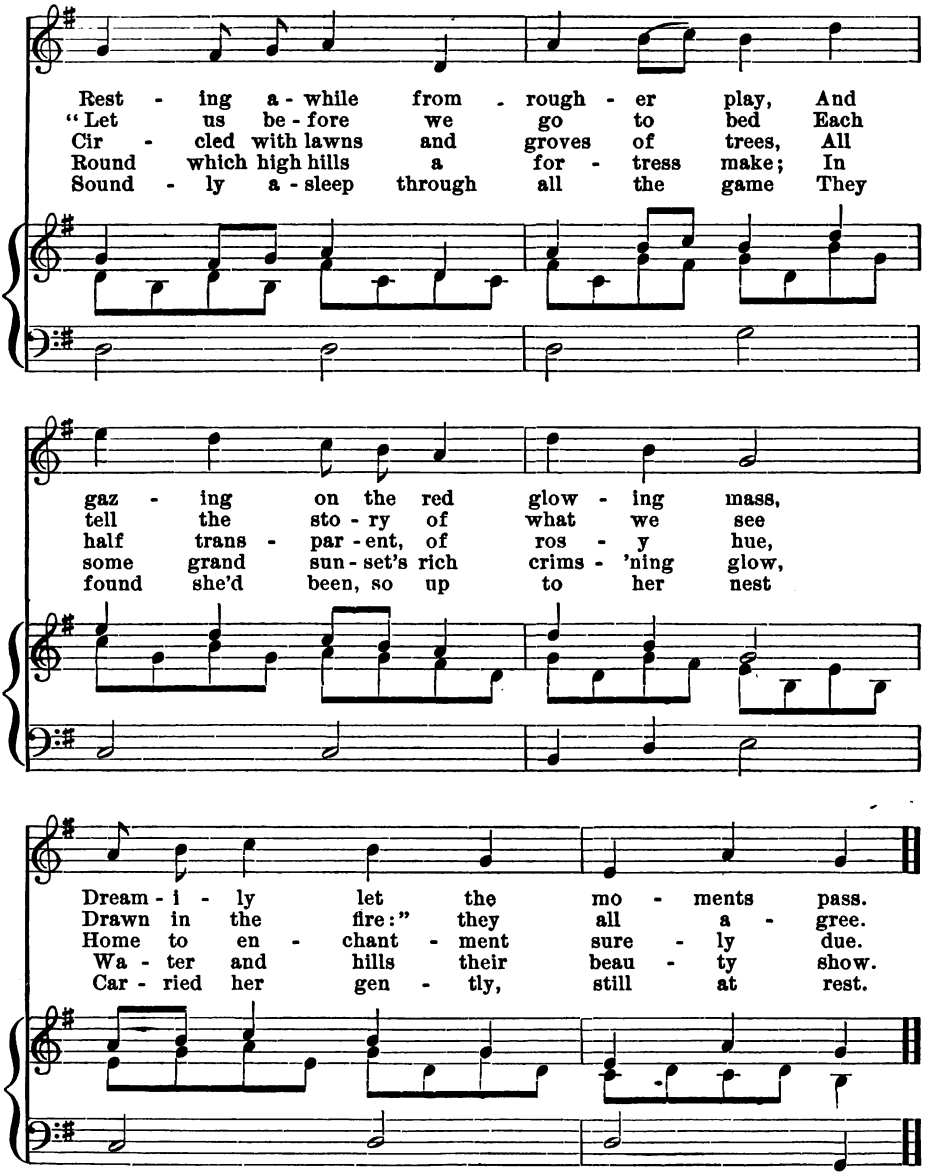
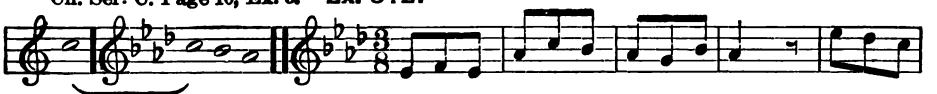

No. 45. Fire Stories.

EMMA MUNDELLA.

Softly and slowly.

1. Some chil - dren sat round the fire one day,
2. Till one fair boy with a bright face said,
3. And one a fai - ry - like cas - tle sees,
4. And one a half - hid - den shel - tered lake,
5. But when the turn of the young - est came,

p *legato.*

Rest - ing a - while from - rough - er play, And
"Let us be - fore we go to bed Each
Cir - cled with lawns and groves of trees, All
Round which high hills a for - tress make; In
Sound - ly a - sleep through all the game They
gaz - ing on the red glow - ing mass,
tell the sto - ry of what we see
half trans - par - ent, of ros - y hue,
some grand sun - set's rich crims - 'ning glow,
found she'd been, so up to her nest
Dream - i - ly let the mo - ments pass.
Drawn in the fire:" they all a - gree.
Home to en - chant - ment sure - ly due.
Wa - ter and hills their beau - ty show.
Car - ried her gen - tly, still at rest.

Ch. Ser. C. Page 10, Ex. 3. Ex. 512.

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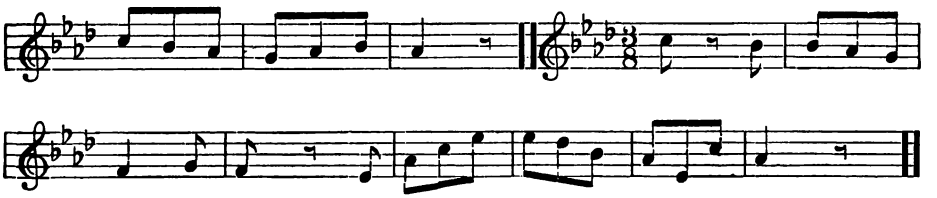
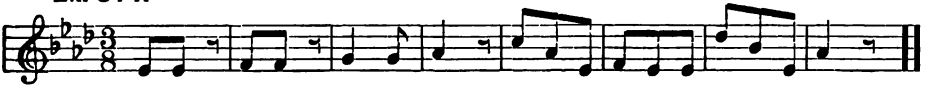

Ex. 514.

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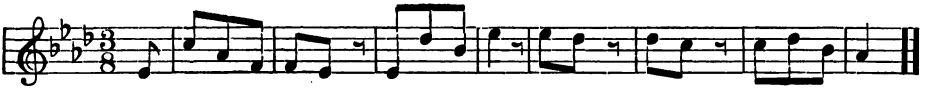
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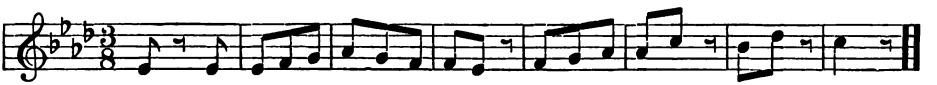
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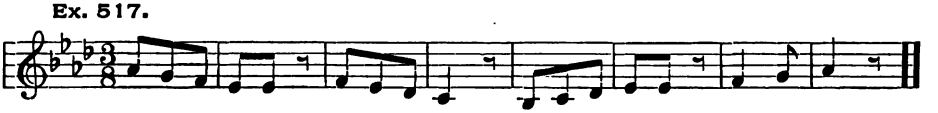
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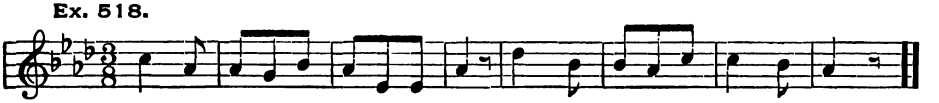
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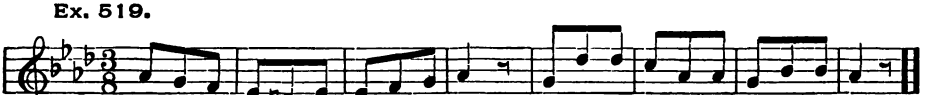
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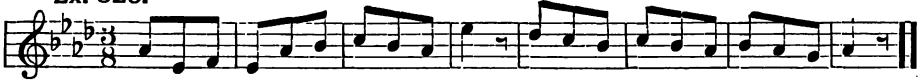
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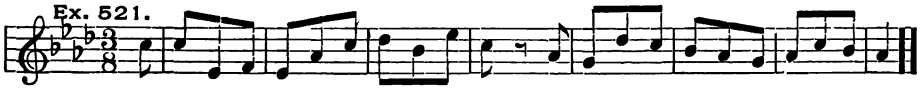
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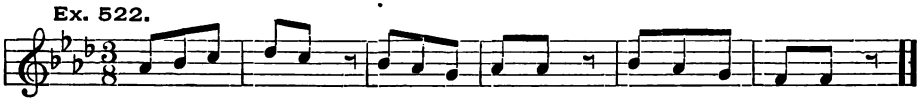
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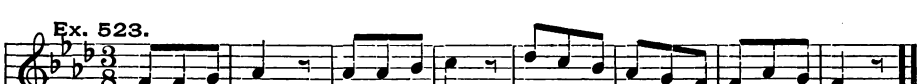
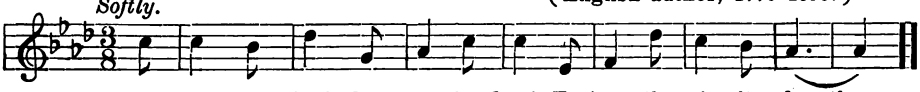
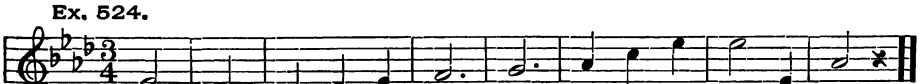

No. 46. About a Flower.

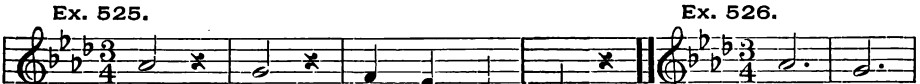
Words by WILLIAM WORDSWORTH.
(English author, 1770–1850.)

Softly.

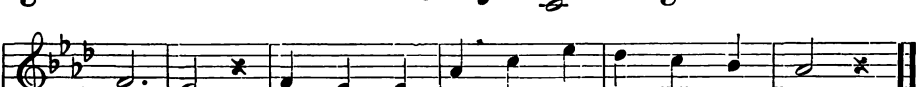


And 'tis my faith that ev - 'ry flow'r En-joys the air it breathes.

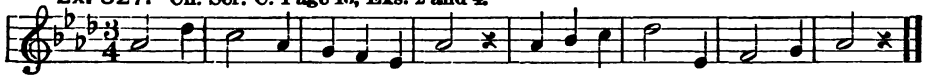
Ex. 524.

Ex. 525.

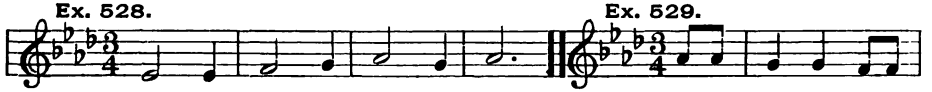


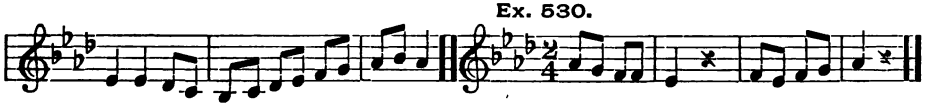
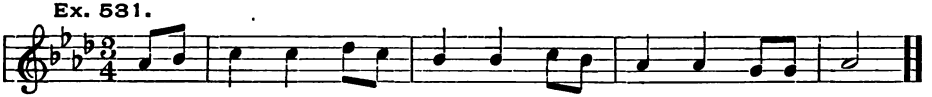
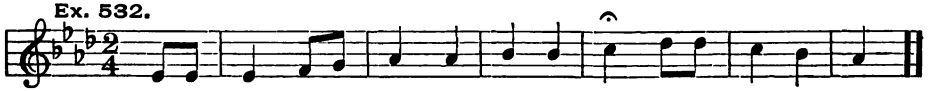
Ex. 526.



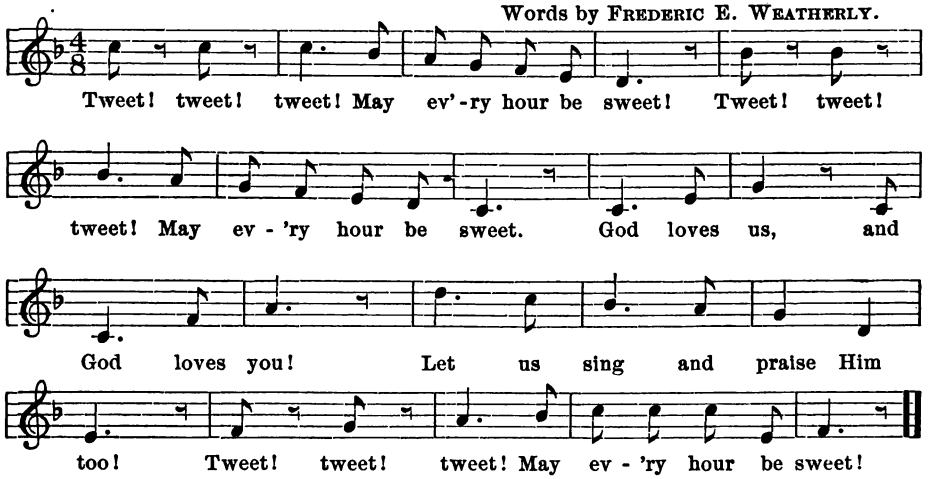
Ex. 527. Ch. Ser. C. Page 16, Exs. 2 and 4.



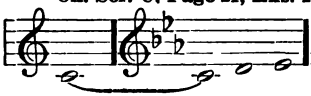
Ex. 528.

Ex. 529.

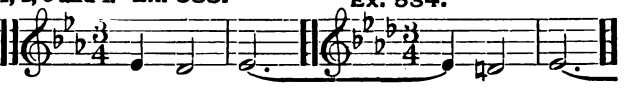
Ex. 530.

Ex. 531.

Ex. 532.

No. 47. A Bird's Song.

Words by FREDERIC E. WEATHERLY.


Tweet! tweet! tweet! May ev'-ry hour be sweet! Tweet! tweet!
tweet! May ev - 'ry hour be sweet. God loves us, and
God loves you! Let us sing and praise Him
too! Tweet! tweet! tweet! May ev - 'ry hour be sweet!

Ch. Ser. C. Page 21, Exs. 1, 2, 3 and 4. Ex. 533.



Ex. 534.

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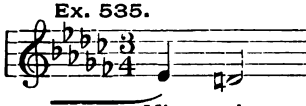
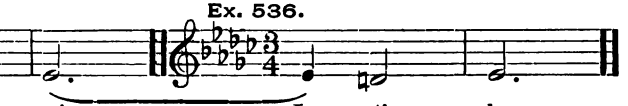


Ex. 536.

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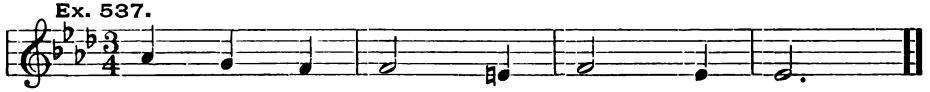
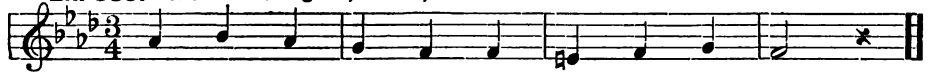
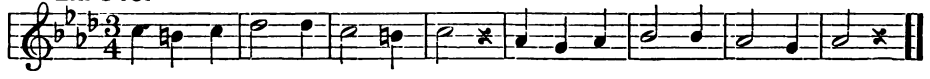
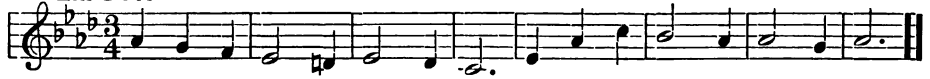
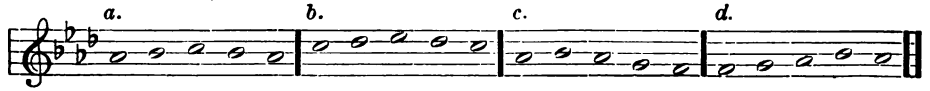
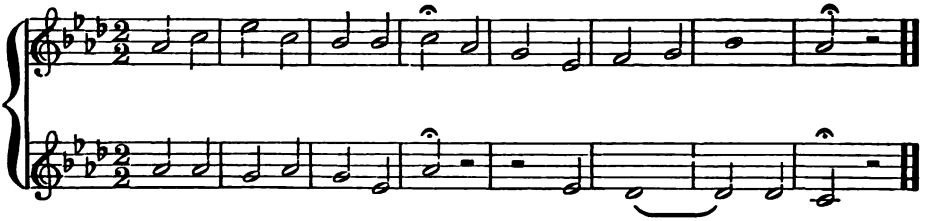
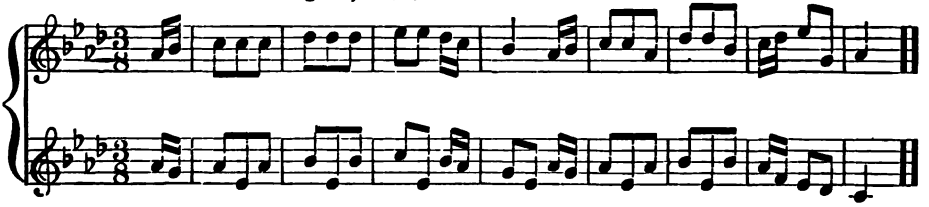
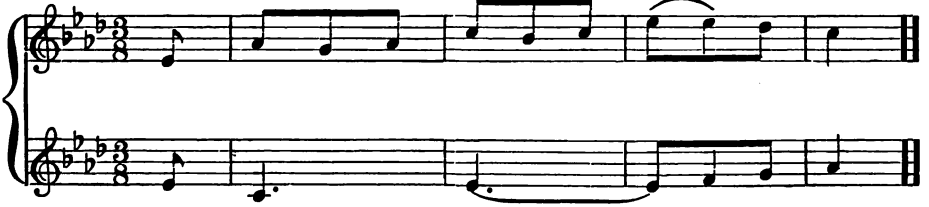

Ex. 538.

Ex. 539. Ch. Ser. C. Page 21, Ex. 8*a*, *b*.

Ex. 540.

Ex. 541.

Dictation.

Do is on the second space Do. The signature is

Exercises.

Ex. 542. Ch. Ser. C. Page 7, Ex. 6.

Ex, 543. Ch. Ser. C. Page 10, Ex. 3.

Ex. 544.

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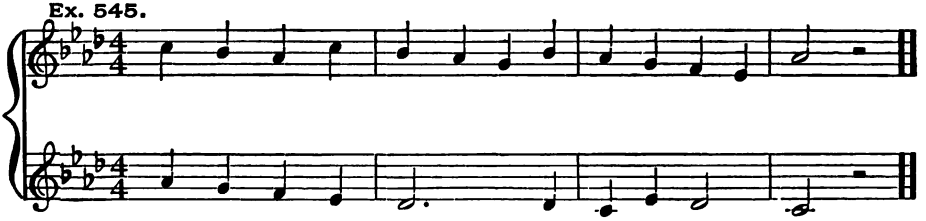
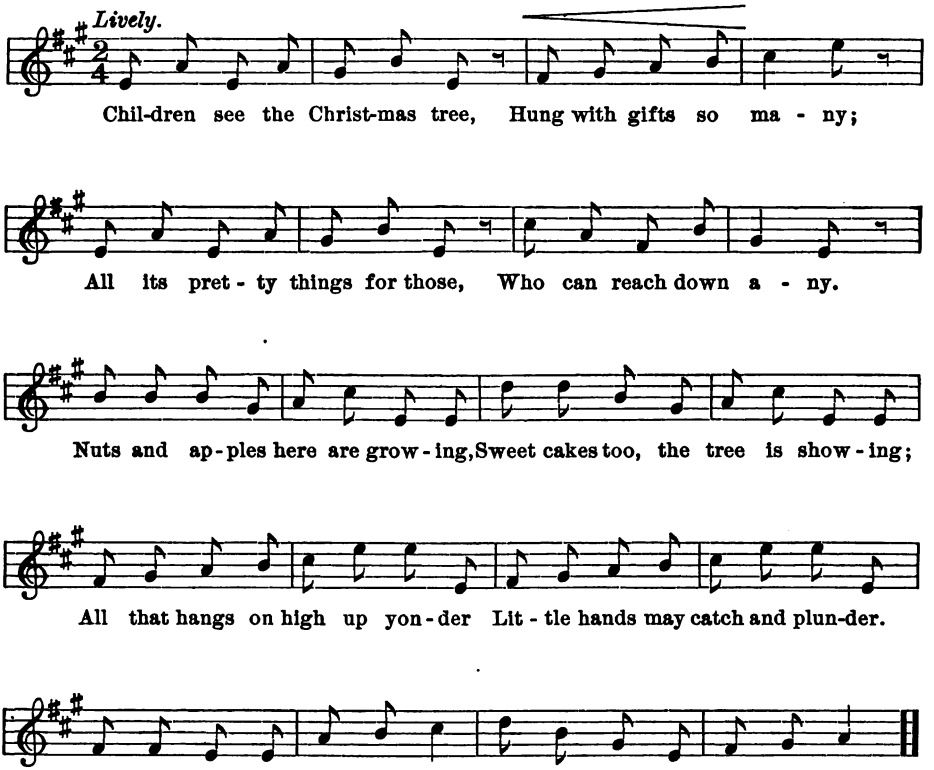
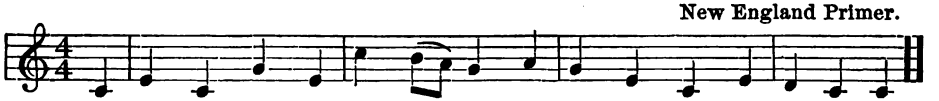

SIXTEENTH NOTES. $\frac{3}{8}$ METER SIGNATURE.

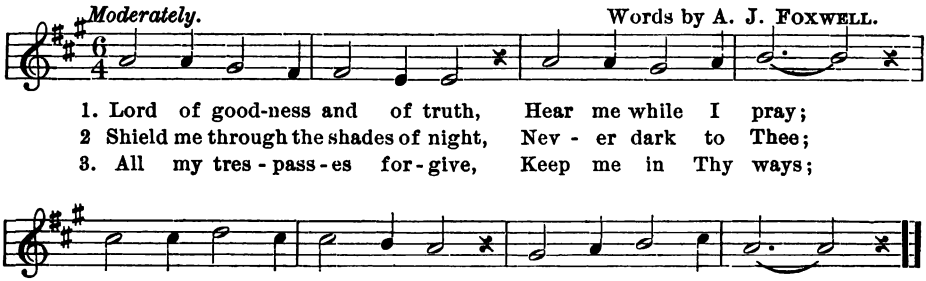
No. 48. The Christmas Tree.

Words from the German of R. REINICK.

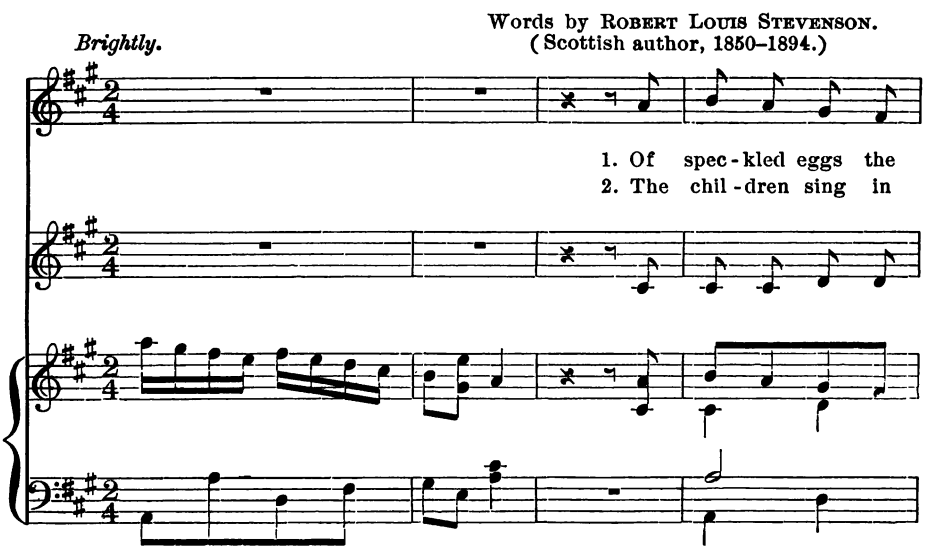

Lively.
Chil-dren see the Christ-mas tree, Hung with gifts so ma - ny;
All its pret - ty things for those, Who can reach down a - ny.
Nuts and ap-ples here are grow-ing, Sweet cakes too, the tree is show-ing;
All that hangs on high up yon-der Lit - tle hands may catch and plun-der.
Laugh-ing, danc-ing, round the tree, Now, dear child-ren, hap - py be.

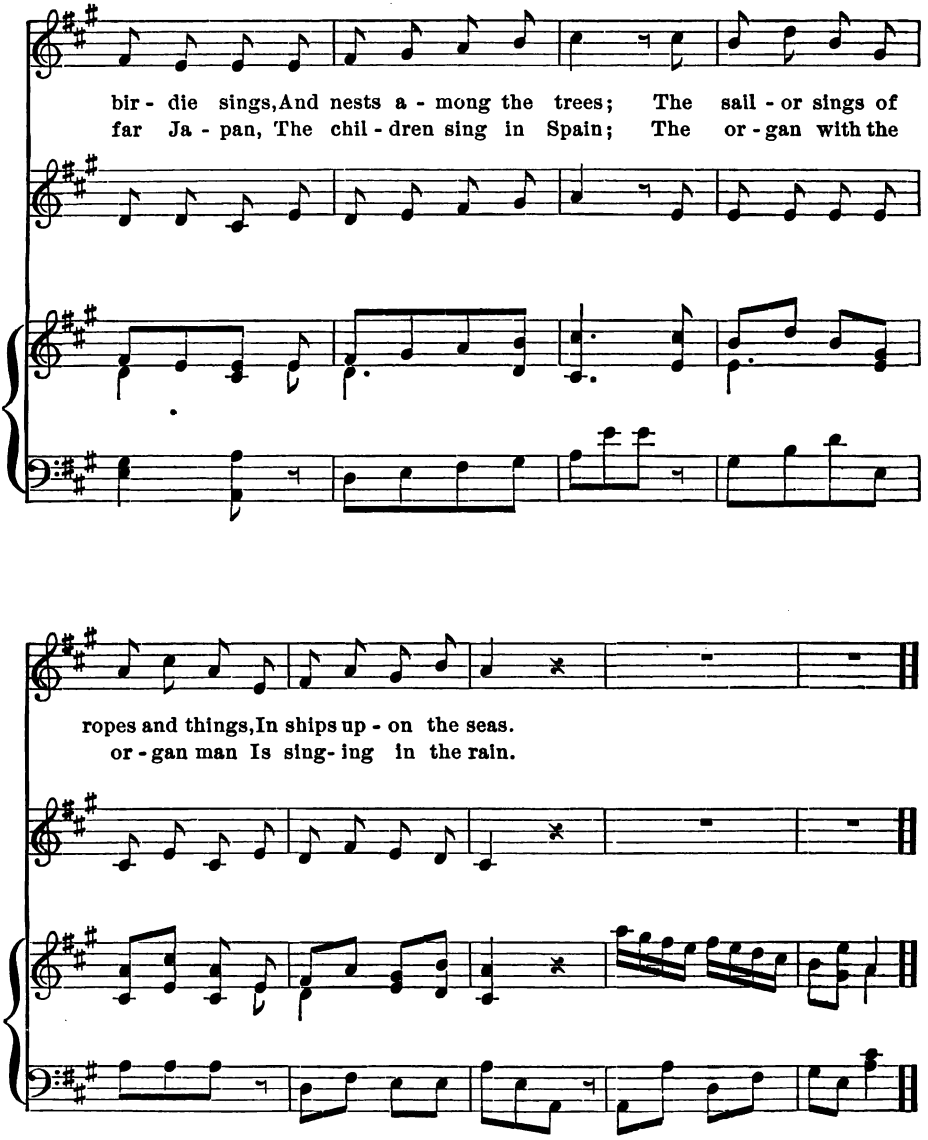
No. 49. The Golden Rule.

New England Primer.

No. 50. Lord of Goodness and of Truth.


Moderately.
Words by A. J. Foxwell.
1. Lord of good-ness and of truth, Hear me while I pray;
2 Shield me through the shades of night, Nev - er dark to Thee;
3. All my tres - pass - es for - give, Keep me in Thy ways;
Thou hast kept my fee - ble youth Safe - ly through the day,
Guard me till the morn-ing light Bids all shad - ows flee.
Teach me henceforth how to live Dai - ly to Thy praise.

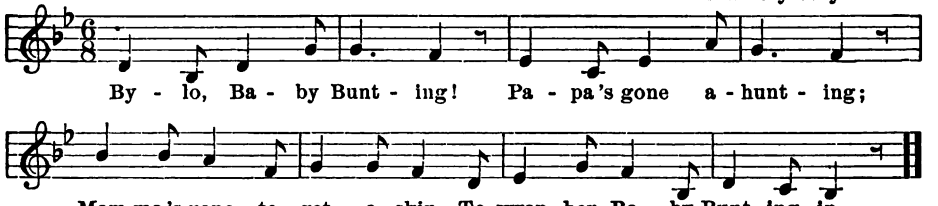
No. 51. Singing.



𝄾 Eighth Rest. 𝄽 Quarter Rest. 𝄻 Whole Rest.

bir - die sings, And nests a - mong the trees; The sail - or sings of
far Ja - pan, The chil - dren sing in Spain; The or - gan with the
ropes and things, In ships up - on the seas.
or - gan man Is sing - ing in the rain.

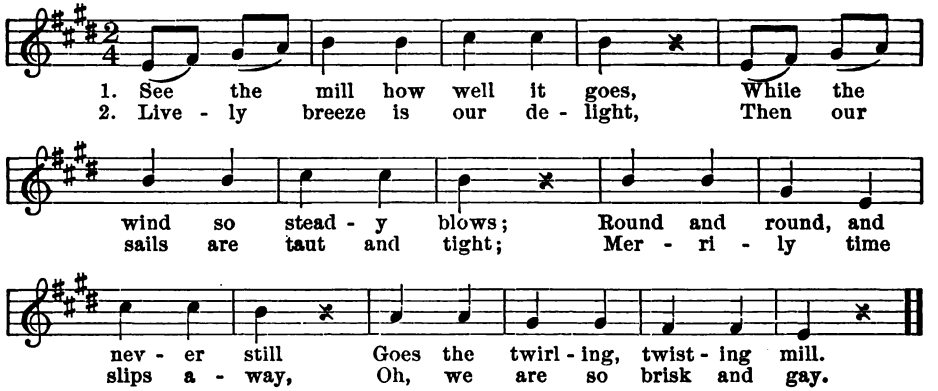
No. 52. By-lo!

Nursery Rhyme.



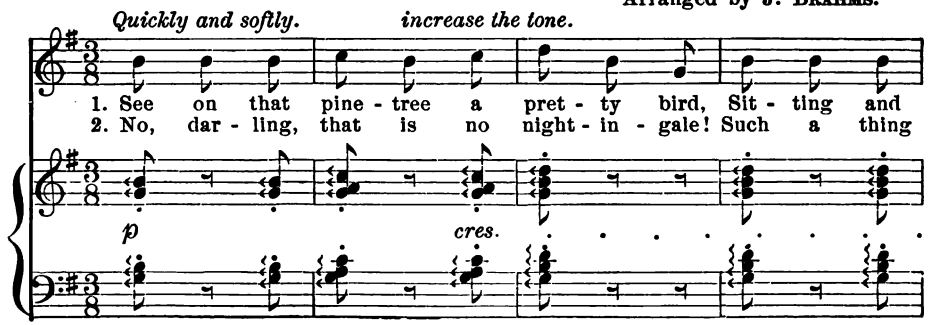
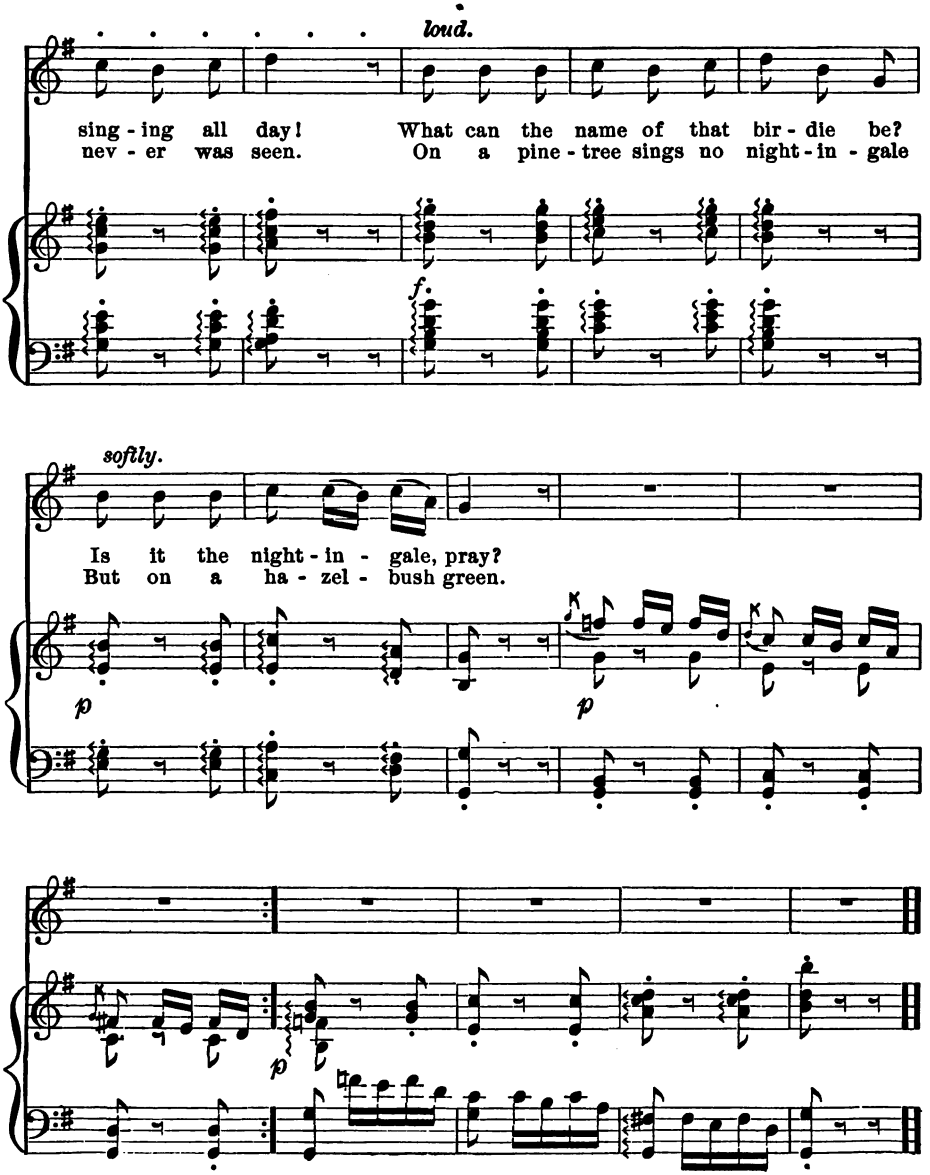
No. 53. The Windmill.

Selected.

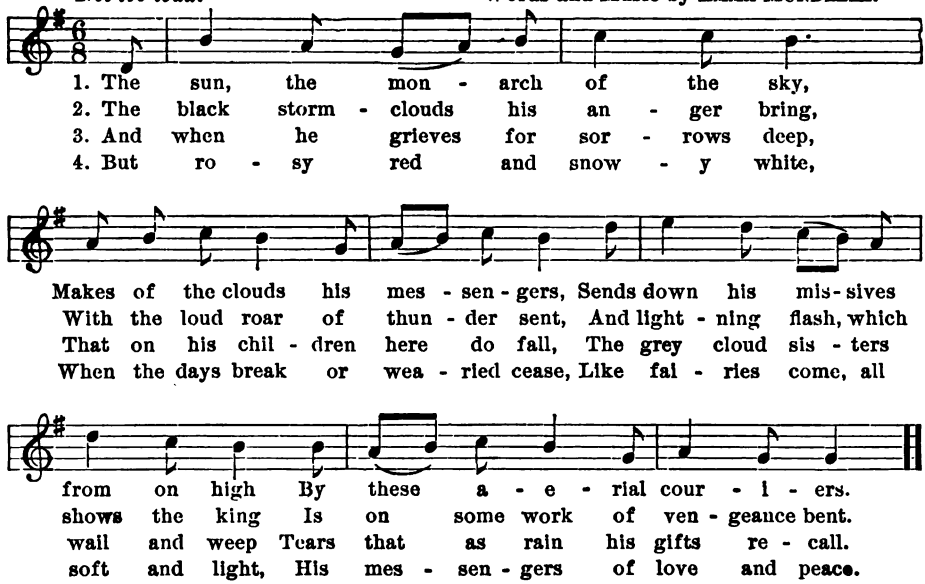

1. See the mill how well it goes, While the
2. Live - ly breeze is our de - light, Then our
wind so stead - y blows; Round and round, and
sails are taut and tight; Mer - ri - ly time
nev - er still Goes the twirl - ing, twist - ing mill.
slips a - way, Oh, we are so brisk and gay.

No. 54. The Nightingale.

Arranged by J. Brahms.

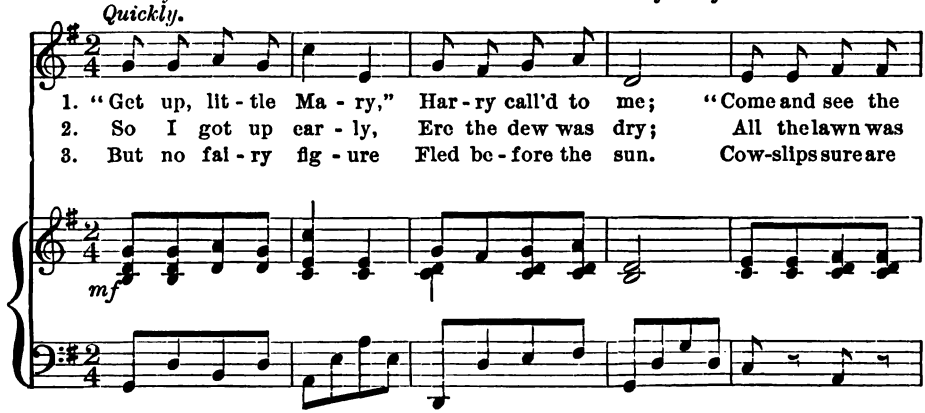
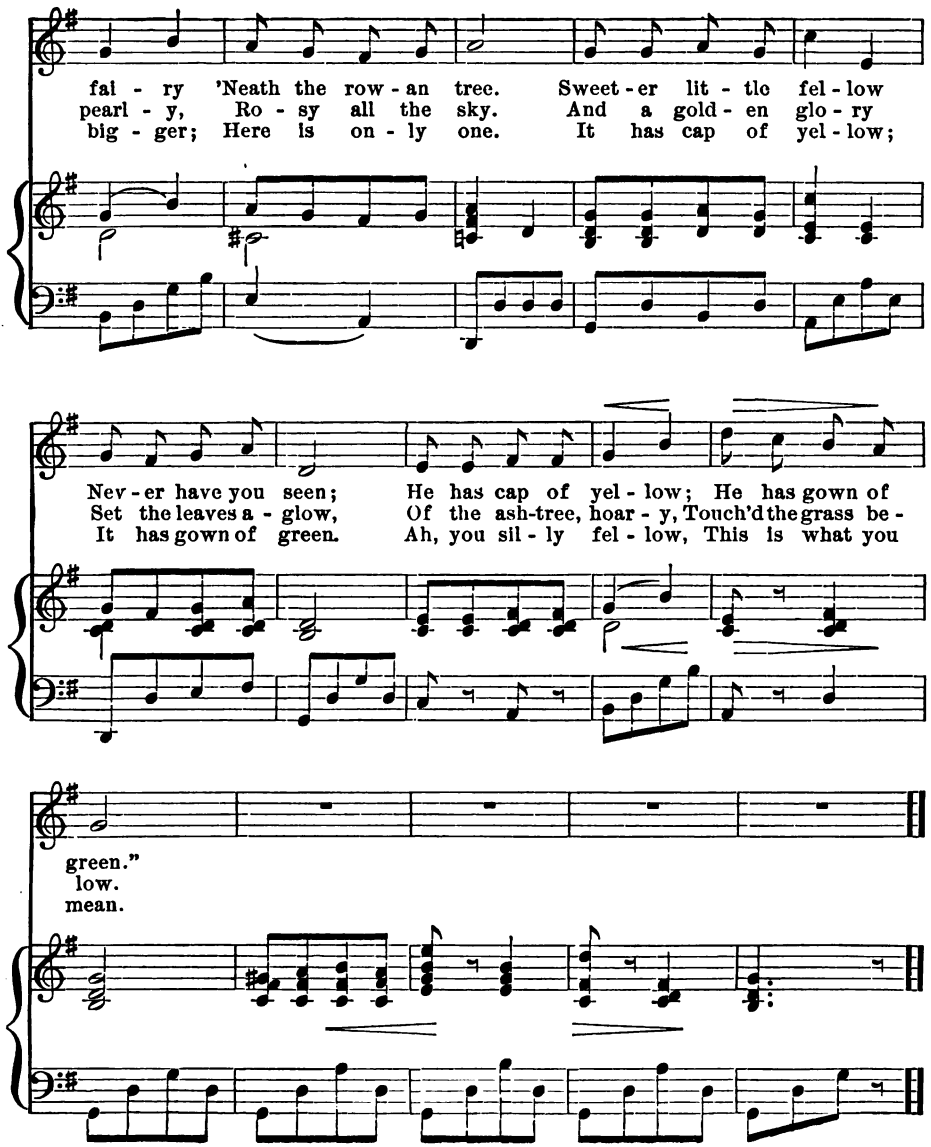

Quickly and softly.
increase the tone.
1. See on that pine - tree a pret - ty bird, Sit - ting and
2. No, dar - ling, that is no night - in - gale! Such a thing
p
cres.

loud.
sing - ing all day! What can the name of that bir - die be?
nev - er was seen. On a pine - tree sings no night - in - gale
f.
softly.
Is it the night - in - gale, pray?
But on a ha - zel - bush green.
p
p
p

No. 55. The Cloud Messengers.

Not too loud. Words and Music by EMMA MUNDELLA.

1. The sun, the mon - arch of the sky,
2. The black storm - clouds his an - ger bring,
3. And when he grieves for sor - rows deep,
4. But ro - sy red and snow - y white,
Makes of the clouds his mes - sen - gers, Sends down his mis - sives
With the loud roar of thun - der sent, And light - ning flash, which
That on his chil - dren here do fall, The grey cloud sis - ters
When the days break or wea - ried cease, Like fai - ries come, all
from on high By these a - e - rial cour - i - ers.
shows the king Is on some work of ven - geance bent.
wail and weep Tears that as rain his gifts re - call.
soft and light, His mes - sen - gers of love and peace.

No. 56. An Early Cowslip.

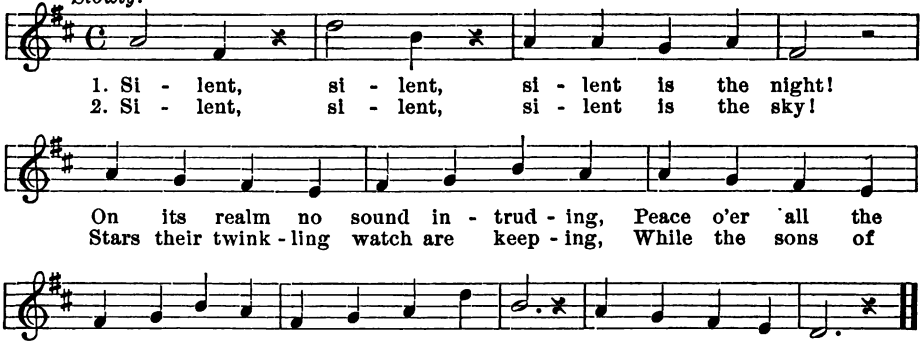
Words by Mrs. ALEXANDER. Music by Lady ARTHUR HILL.


Quickly.
1. "Get up, lit - tle Ma - ry," Har - ry call'd to me; "Come and see the
2. So I got up ear - ly, Ere the dew was dry; All the lawn was
3. But no fai - ry fig - ure Fled be - fore the sun. Cow-slips sure are
mf

fai - ry 'Neath the row - an tree. Sweet - er lit - tle fel - low
pearl - y, Ro - sy all the sky. And a gold - en glo - ry
big - ger; Here is on - ly one. It has cap of yel - low;
Nev - er have you seen; He has cap of yel - low; He has gown of
Set the leaves a - glow, Of the ash-tree, hoar - y, Touch'd the grass be -
It has gown of green. Ah, you sil - ly fel - low, This is what you
green."
low.
mean.

No. 57. Silent is the Night.

Words by A. J. FOXWELL. Music by C. A. KERN.

Slowly.

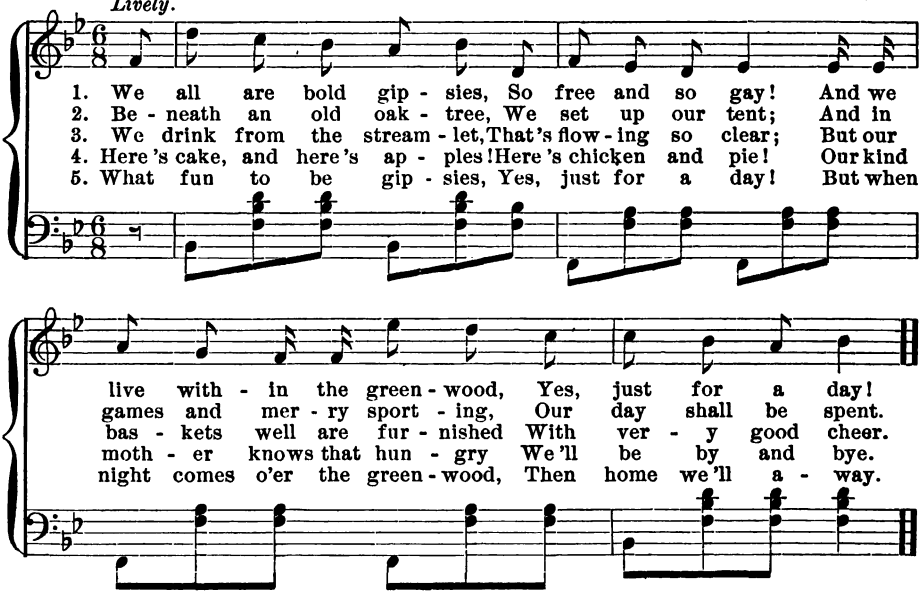

1. Si - lent, si - lent, si - lent is the night!
2. Si - lent, si - lent, si - lent is the sky!
On its realm no sound in - trud - ing, Peace o'er all the
Stars their twink - ling watch are keep - ing, While the sons of
earth is brooding, Put- ting care to flight, Thro' the si - lent night.
earth are sleep-ing, Bright-ly beams each eye, Thro' the si - lent sky.

No. 58. We all are Bold Gipsies.

(GIPSYING IN THE WOODS.)

AMALIE FELTHENSAL.

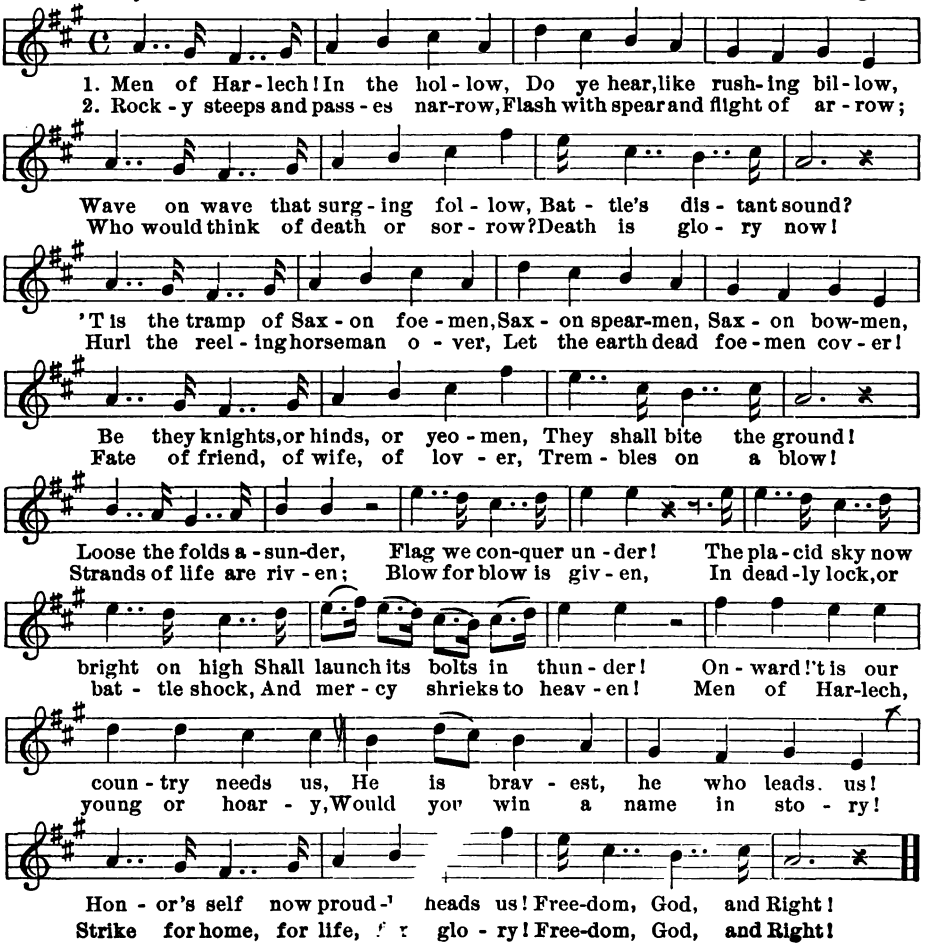
Lively.


1. We all are bold gip - sies, So free and so gay! And we
2. Be - neath an old oak - tree, We set up our tent; And in
3. We drink from the stream - let, That's flow - ing so clear; But our
4. Here's cake, and here's ap - ples! Here's chicken and pie! Our kind
5. What fun to be gip - sies, Yes, just for a day! But when
live with - in the green - wood, Yes, just for a day!
games and mer - ry sport - ing, Our day shall be spent.
bas - kets well are fur - nished With ver - y good cheer.
moth - er knows that hun - gry We'll be by and bye.
night comes o'er the green - wood, Then home we'll a - way.

SECTION III.

PATRIOTIC AND DEVOTIONAL SONGS.

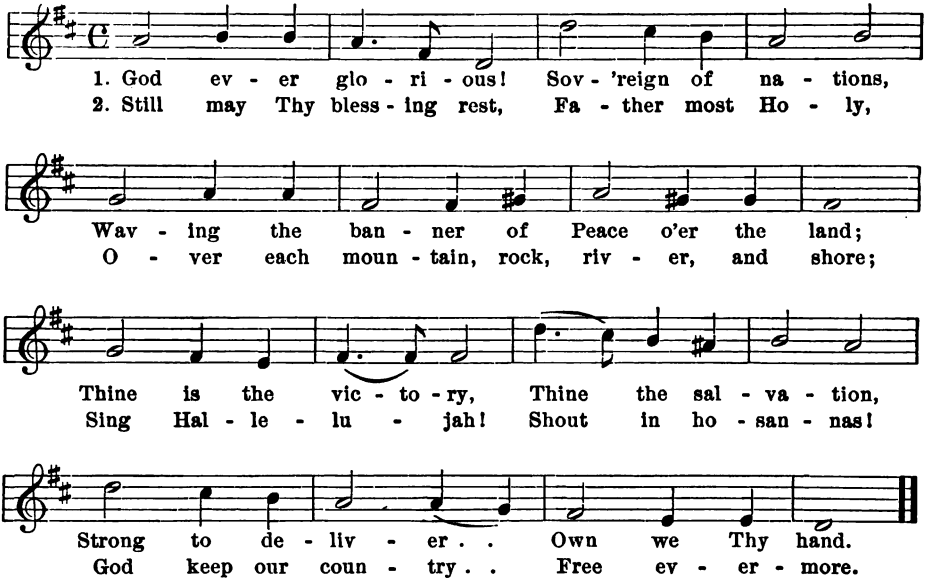
No. 59. March of the Men of Harlech.

Words by WILLIAM DUTHIE. Welsh National Song.

1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,
2. Rock-y steeps and pass-es nar-row, Flash with spear and flight of ar-row;
Wave on wave that surg-ing fol-low, Bat-tle's dis-tant sound?
Who would think of death or sor-row? Death is glo-ry now!
'T is the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,
Hurl the reel-ing horseman o-ver, Let the earth dead foe-men cov-er!
Be they knights, or hinds, or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trem-bles on a blow!
Loose the folds a-sun-der, Flag we con-quer un-der! The pla-cid sky now
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or
bright on high Shall launch its bolts in thun-der! On-ward! 't is our
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech,
coun-try needs us, He is brav-est, he who leads us!
young or hoar-y, Would you win a name in sto-ry!
Hon-or's self now proud-' heads us! Free-dom, God, and Right!
Strike for home, for life, f r glo-ry! Free-dom, God, and Right!

No. 60. God ever Glorious.

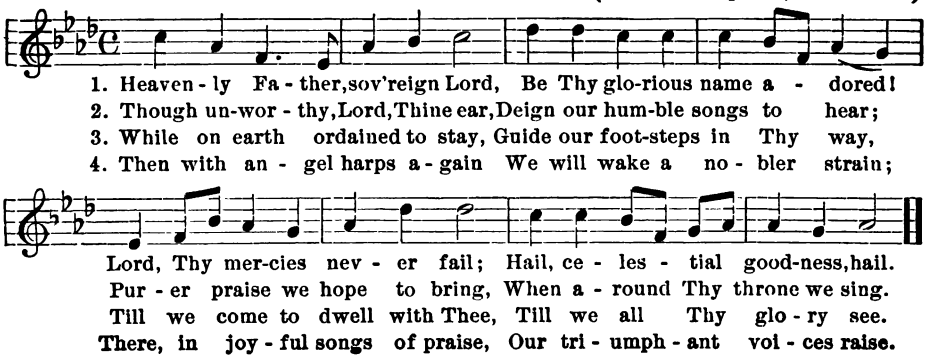
Words by S. F. SMITH.
(American author, 1808—.)

Music by ALEXIS T. LWOFF.
(Russian, 1799–1870.)

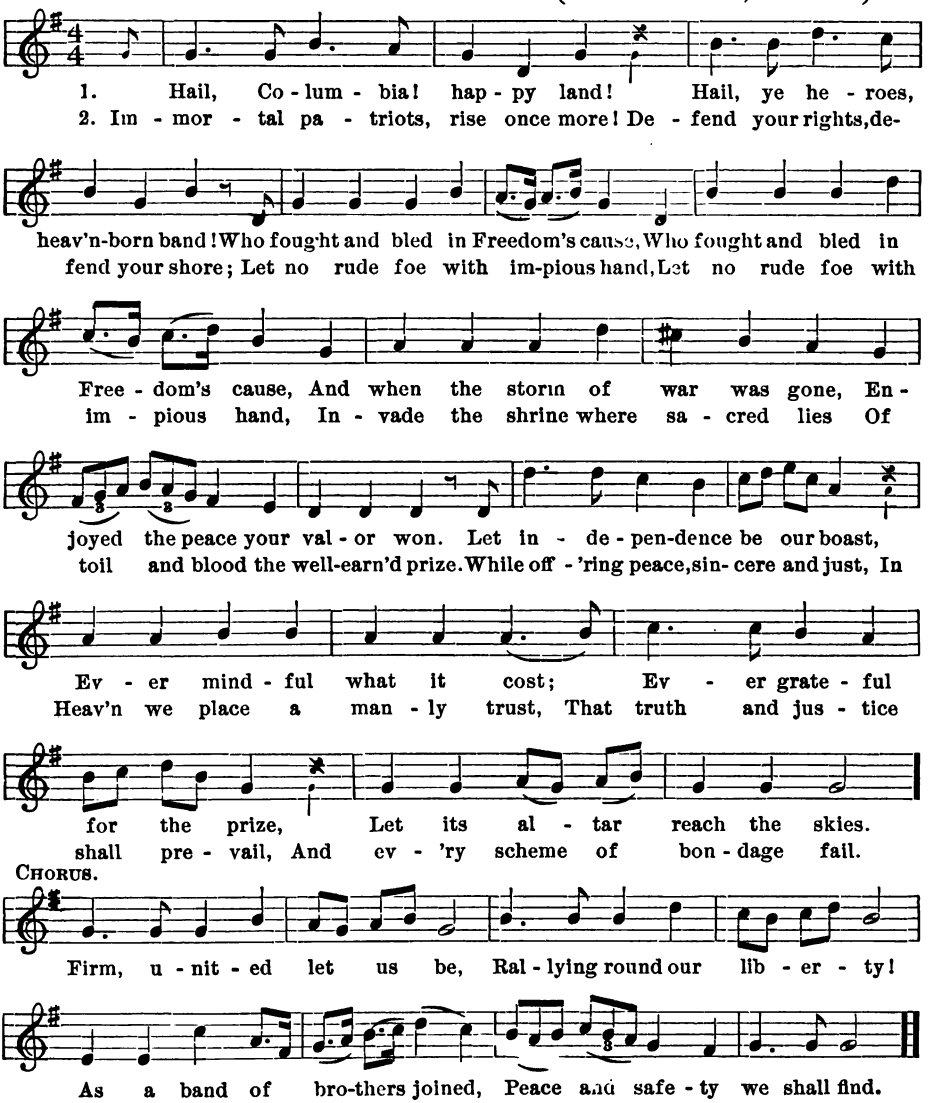

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,
Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - jah! Shout in ho - san - nas!
Strong to de - liv - er . . Own we Thy hand.
God keep our coun - try . . Free ev - er - more.

No. 61. Heavenly Father, Sovereign Lord.

Words from "Songs for the Sanctuary," No. 889.

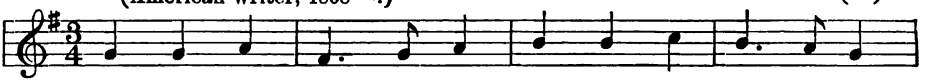
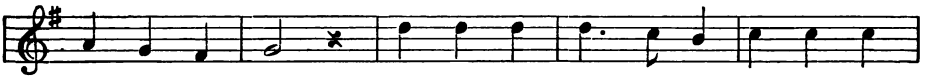
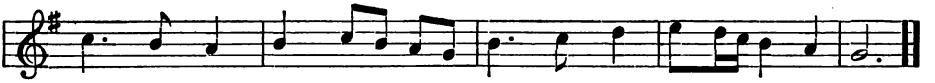
FELIX MENDELSSOHN.
(German composer, 1809—1847.)

1. Heaven - ly Fa - ther, sov'reign Lord, Be Thy glo-rious name a - dored!
2. Though un-wor - thy, Lord, Thine ear, Deign our hum-ble songs to hear;
3. While on earth ordained to stay, Guide our foot-steps in Thy way,
4. Then with an - gel harps a - gain We will wake a no - bler strain;
Lord, Thy mer-cies nev - er fail; Hail, ce - les - tial good-ness, hail.
Pur - er praise we hope to bring, When a - round Thy throne we sing.
Till we come to dwell with Thee, Till we all Thy glo - ry see.
There, in joy - ful songs of praise, Our tri - umph - ant voi - ces raise.

No. 62. Hail Columbia!

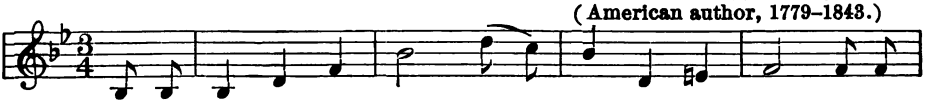
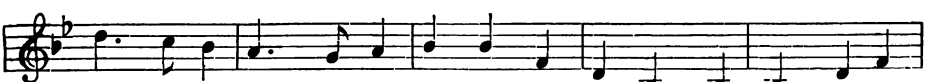
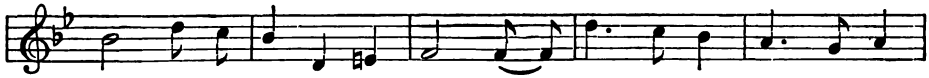
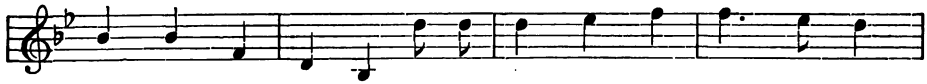
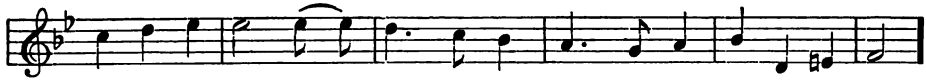
Words by JOSEPH HOPKINSON.
(American author, 1770–1842.)

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de-
heav'n-born band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore; Let no rude foe with im-pious hand, Let no rude foe with
Free - dom's cause, And when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of
joyed the peace your val - or won. Let in - de - pen-dence be our boast,
toil and blood the well-earn'd prize. While off - 'ring peace, sin- cere and just, In
Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bon - dage fail.
CHORUS.
Firm, u - nit - ed let us be, Ral - lying round our lib - er - ty!
As a band of bro-thers joined, Peace and safe - ty we shall find.

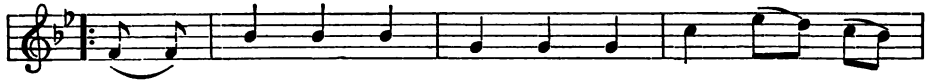
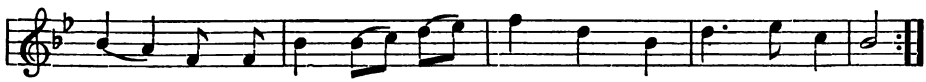
No. 63. America.

Words by S. F. Smith. (American writer, 1808—.)

Henry Carey (?)

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fath - ers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's

Pil - grim's pride! From ev - 'ry moun - tain side Let free-dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro-long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.

No. 64. The Star-Spangled Banner.

Francis Scott Key. (American author, 1779–1843.)

1. O say, can you see, by the dawn's ear - ly light, What so
2. When our land is il - lumed with Lib - er - ty's smile, If a

proud - ly we hailed at the twi-light's last gleaming? Whose stripes and bright
foe from with-in strike a blow at her glo - ry, Down, down with the

stars thro' the per - il - ous fight, O'er the ram - parts we watched were so
trai - tor that dares to de - file The flag of her stars, and the

gal - lant - ly streaming. And the rock - ets' red glare, the bombs
page of her sto - ry. By the mil - lions un - chained, who our

bursting in air, Gave proof thro' the night that our flag was still there.
birth-right have gained, We will keep her bright bla - zon for - ev - er un-stained!

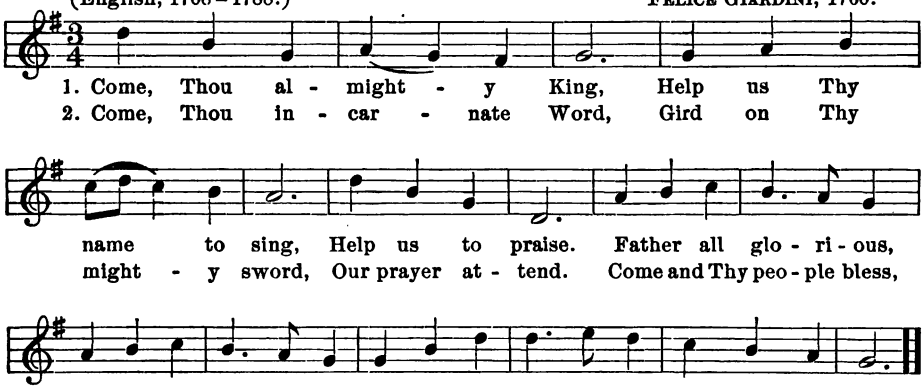
CHORUS.

O say, does that star - span - gled ban - ner yet
And the star - span - gled ban - ner in tri - umph shall

wave O'er the land of the free and the home of the brave?
wave While the land of the free is the home of the brave!

No. 65. Come, Thou Almighty King.

(ITALIAN HYMN.)

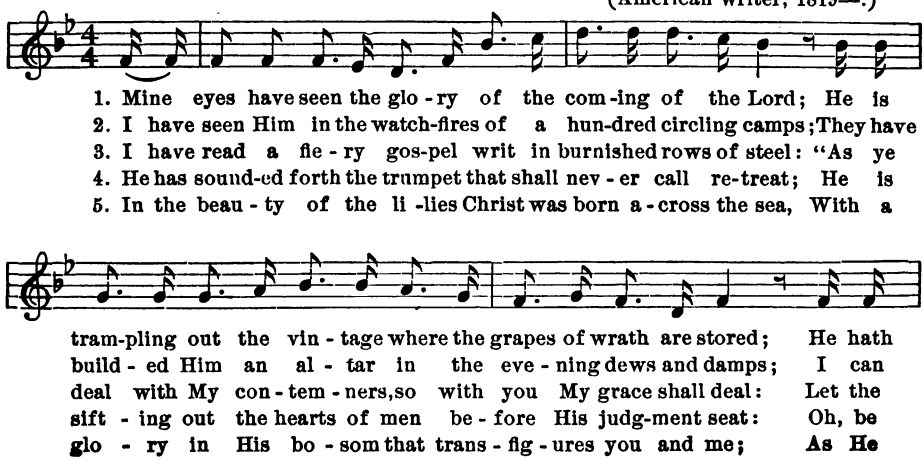
Words by CHAS. WESLEY.
(English, 1708–1788.)

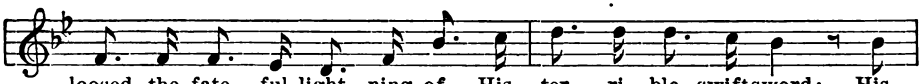
FELICE GIARDINI, 1760.


1. Come, Thou al - might - y King, Help us Thy
2. Come, Thou in - car - nate Word, Gird on Thy
name to sing, Help us to praise. Father all glo - ri - ous,
might - y sword, Our prayer at - tend. Come and Thy peo - ple bless,
O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days.
And give Thy word suc - cess; Spir - it of ho - li - ness, On us de - scend.

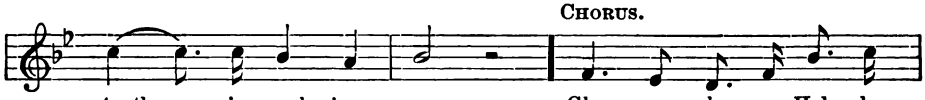
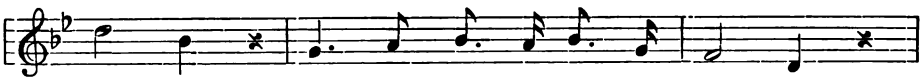
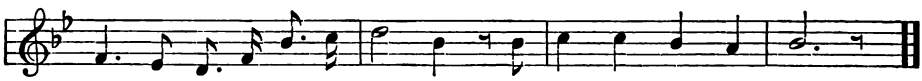
No. 66. Battle Hymn of the Republic.

Words by JULIA WARD HOWE.
(American writer, 1819—.)


1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is
2. I have seen Him in the watch-fires of a hun-dred circling camps; They have
3. I have read a fie - ry gos-pel writ in burnished rows of steel: "As ye
4. He has sound-ed forth the trumpet that shall nev - er call re-treat; He is
5. In the beau - ty of the li - lies Christ was born a - cross the sea, With a
tram-pling out the vin - tage where the grapes of wrath are stored; He hath
build - ed Him an al - tar in the eve - ning dews and damps; I can
deal with My con - tem - ners, so with you My grace shall deal: Let the
sift - ing out the hearts of men be - fore His judg-ment seat: Oh, be
glo - ry in His bo - som that trans - fig - ures you and me; As He



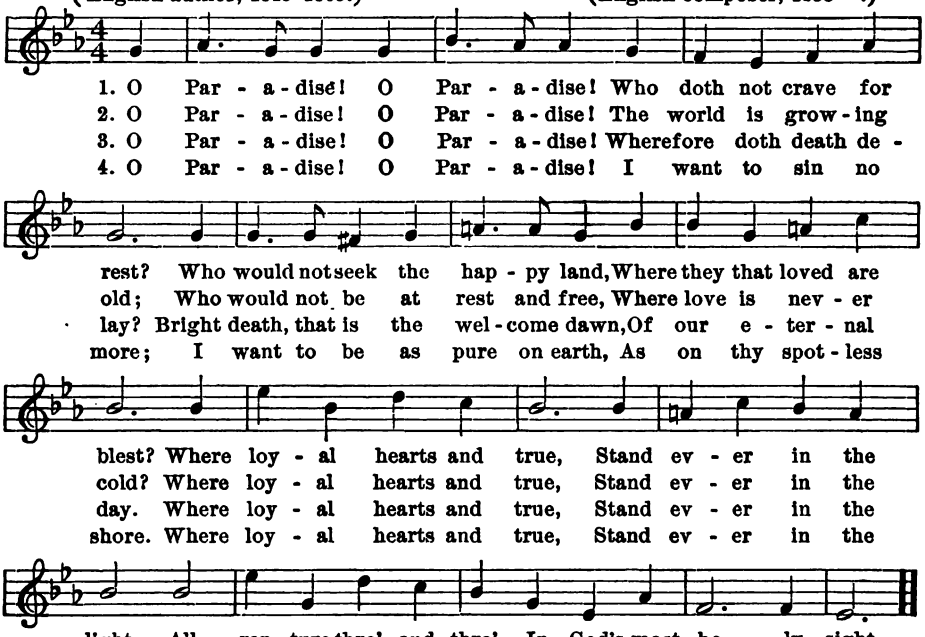
loosed the fate - ful light - ning of His ter - ri - ble swift sword; His
read His right - eous sen - tence by the dim and flar - ing lamps: His
He - ro born of wo - man crush the ser - pent with his heel, Since
swift, my soul, to an - swer Him! be ju - bi - lant, my feet! Our
died to make men ho - ly, let us die to make men free, While

CHORUS.

truth is march - ing on. Glo - ry, glo - ry, Hal - le -
day is march - ing on.
God is march - ing on.
God is march - ing on.
God is march - ing on.

lu - jah! Glo - ry, glo, - ry, Hal - le - lu - jah!

Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march-ing on.

No. 67. O Paradise.

Words by FREDERICK W. FABER. (English author, 1815–1863.)

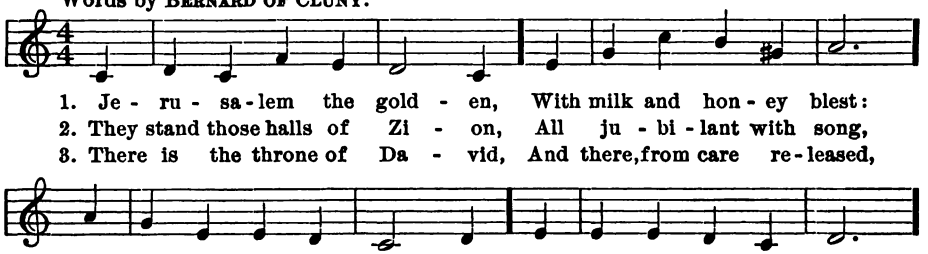
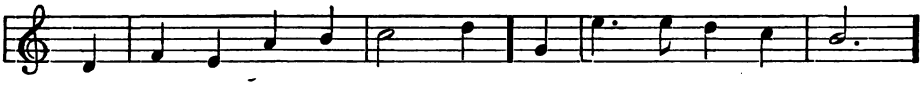
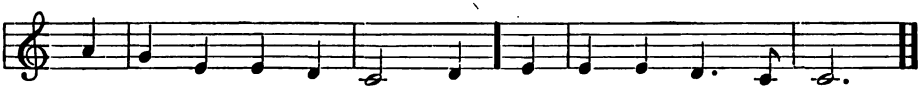
JOSEPH BARNBY. (English composer, 1838—.)


1. O Par - a - dise! O Par - a - dise! Who doth not crave for rest? Who would not seek the hap - py land, Where they that loved are
2. O Par - a - dise! O Par - a - dise! The world is grow - ing old; Who would not be at rest and free, Where love is nev - er
3. O Par - a - dise! O Par - a - dise! Wherefore doth death de - lay? Bright death, that is the wel - come dawn, Of our e - ter - nal
4. O Par - a - dise! O Par - a - dise! I want to sin no more; I want to be as pure on earth, As on thy spot - less
blest? Where loy - al hearts and true, Stand ev - er in the
cold? Where loy - al hearts and true, Stand ev - er in the
day. Where loy - al hearts and true, Stand ev - er in the
shore. Where loy - al hearts and true, Stand ev - er in the
light, All rap - ture thro' and thro', In God's most ho - ly sight.

No. 68. Jerusalem the Golden.

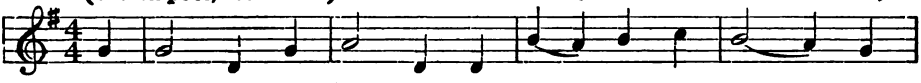
Words by BERNARD OF CLUNY.

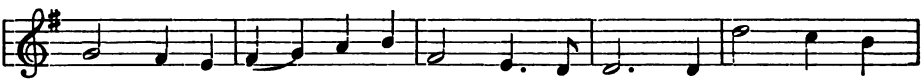
ALEXANDER EWING.

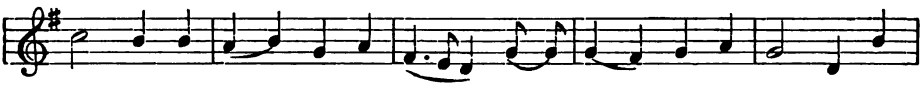
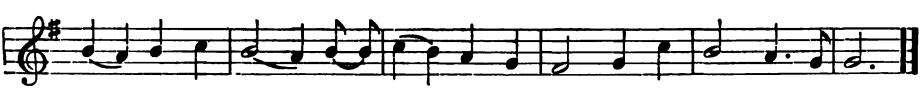

1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest:
2. They stand those halls of Zi - on, All ju - bi - lant with song,
3. There is the throne of Da - vid, And there, from care re - leased,
Be - neath thy con - tem - pla - tion, Sink heart and voice op - pressed.
And bright with many an an - gel, And all the mar - tyr throng.
The song of them that tri - umph, The shout of them that feast.

I know not, oh, I know not, What joys a - wait me there;
The Prince is ev - er in them, The day - light is se - rene;
And they, who with their Lead - er, Have con-quered in the fight,

What ra - dian - cy of glo - ry, What light be - yond com - pare.
The pas-tures of the bless - ed Are decked in glo - rious sheen.
For - ev - er and for - ev - er Are clad in robes of white.

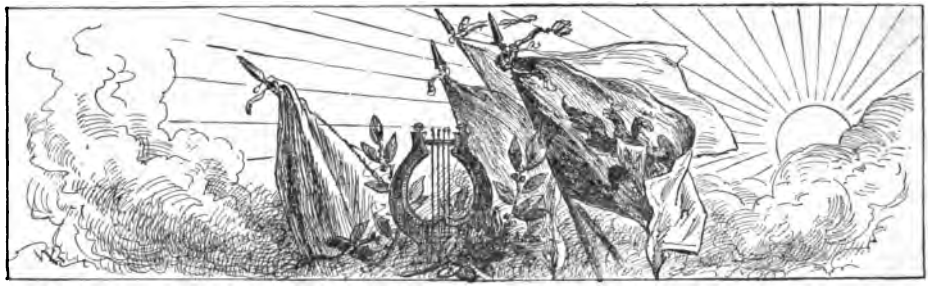
No. 69. Portuguese Hymn.

Words by JAMES MONTGOMERY. (Scotch poet, 1771–1854.)

Music by J. READING. (English composer, 1645–1692.)

1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still



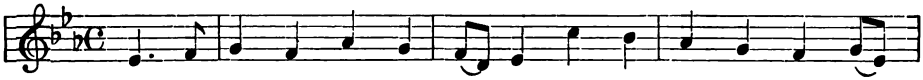
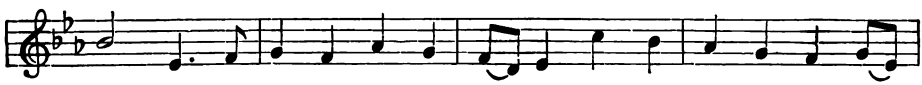
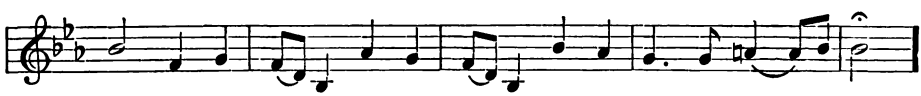
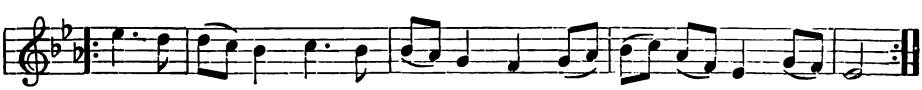
feed in green pas - tures; safe fold - ed I rest; He lead - eth my
fol - low my steps till I meet Thee a - bove; I seek by the

soul where the still wa-ters flow, Re - stores me when wand'ring, re -
path which my fore - fa-thers trod, Thro' the land of their so - journ, Thy

deems when op - press'd, Re - stores me when wand'ring, redeems when oppressed.
king - dom of love, Thro' the land of their so-journ, Thy king - dom of love.



No. 70. Praise the Lord.

(AUSTRIAN HYMN.)

Words by BISHOP RICHARD MANT. (British writer, 1776–1848.)

Music by JOSEPH HAYDN. (German composer, 1732–1809.)

1. Praise the Lord! ye heav'ns, a - dore Him, Praise Him, an - gels in the
2. Praise the Lord, for He is glo-rious; Nev - er shall His prom - ise

height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of
fail; God hath made His saints vic - to- rious, Sin and death shall not pre -

light! Praise the Lord, for He hath spoken; Worlds his mighty voice o - beyed.
vail. Praise the God of our sal - va-tion, Hosts on high His pow'r pro-claim;

Laws which nev -er shall be bro - ken, For their guid - ance He hath made.
Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.

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